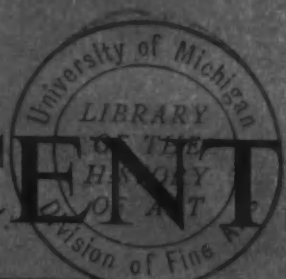


# ART NEWS

FOUNDED 1902

35 CENTS



Published by The Art Foundation, Inc.

OCTOBER 15-31, 1941

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# KNOEDLER

WATERCOLORS FOR PILGRIMS PROGRESS BY

**WILLIAM BLAKE**

October 22 - November 8

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PAINTINGS BY

**ERIC ISENBURGER**

Until October 18th

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OCTOBER 15-31, 1941

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## Two Public Sales of Important Art Property

*October 23 at 8:15 p. m.*

EXHIBITION COMMENCING OCTOBER 18

BRITISH, FRENCH AND OTHER

### PAINTINGS

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AND FROM OTHER SOURCES

The French School is represented by *Child Portrait* by Renoir, *View of Cairo* by Gérôme, *The Last Load* by Millet. Also, *Portrait of Cecile Volage* by Greuze, and a recorded Velasquez—a replica of the two central heads from the painting of *Los Borrachos*, both formerly in the Holford collection. Pastels by L'Hermitte. Examples by Meissonier, Monchablon, Boudin, Daubigny, Boldini and works by other artists.

Fine English portraits of the XVIII century include *Frances, Countess of Clermont* by Sir Joshua Reynolds, P.R.A.; *Portrait of Sir William Molesworth, Bart M.P.* by James Northcote, R.A.; *Portrait of Sir Astley Paston Cooper, Bart M.P.* by Sir Thomas Lawrence, P.R.A., and including others by Richard Wilson, John Opie, R.A.

The Dutch School is represented by *A Lady Feeding a Parrot* by De Hoogh, *Woman Reading* by Metsu, a pair of portraits by Thomas De Keyser and others. American painters include Moran, Tait, Wyant.

ILLUSTRATED CATALOGUE 50c

*November 1st at 2 p. m.*

EXHIBITION COMMENCING OCTOBER 25

### FRENCH FURNITURE

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CHINESE PORCELAINS

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Predominantly French in character, the collection includes an assortment of commodes, cabinets, *secrétaires*, tables and consoles by or after XVIII century French *ébénistes*.

Complementary to the furniture are the girandoles, clocks, *chenets* and *flambeaux*, some of which are the work of the noted Paris *fondeur*, Eugene Hazart; others were acquired through Mme Doucet and other prominent Paris dealers.

A few decorative paintings include *natures mortes* by Jan Van Huysum and Desportes and a pair of cartouche-shaped paintings by Lajoue originally in the collection of Duc de Picquigny.

Table china, a pair of Louis XV Sèvres porcelain *seaux*, Georgian and French silver, notably a tea service with tray by Odier of Paris.

ILLUSTRATED CATALOGUE 50c



## In ART NEWS 25 Years Ago

OCTOBER, 1916. While the American Artists' Committee is busy gathering funds (which aggregate the imposing sum of \$29,000) for the *Fraternité des Artistes*, a charity benefitting artists at the front, in France itself the War brings new tendencies to light. Whereas Matisse and his "school" have remained relatively negative in their attitude toward the conflict, many artists patriotically engaged in painting war pictures are substituting his newly-explored principles for mere photographic recording in recognition of the more gripping and epic quality inherent such methods. "This, indeed, is the art that will be one of the finer fruits of the War. It offers the new, the dominant aesthetic note of the future."

In the absence of the most celebrated pieces of sculpture from the Louvre, now shrouded in the deepest vaults beneath the building, a number of disregarded artists such as Carpeaux and Barye have emerged from a long hibernation. Similarly at the Luxembourg paintings of Delacroix, Meissonier, and Fantin-Latour, though stylistically out of date, have proved to be of a quite unexpected interest.

No little indignation has been felt over the trick played on French officialdom by a disloyal if enterprising Italian. Arriving not long ago from Naples, this man claimed ownership of a magnificent antique statue of Minerva which had been part of the stock of a

well known Austrian antiquary who fled France at the outbreak of the War. These claims were honored and the statue withdrawn from the sequestered stock and sent to Switzerland. Paris now learns that this very Minerva, valued at some \$100,000, is currently being exhibited in Berlin. Still further mysterious work is afoot. From London come reports of an unprecedented wave of buying on the part of Dutch dealers. Though this rush of trade helped turn what might have been a lean year into a fat one, there is little doubt that these men are acting on behalf of German buyers.

The fourth Rembrandt to be added to the distinguished collection of Mr. Henry C. Frick is one that has long been the property of M. Jules Porgès of Paris. This splendid picture, which has just been hung in the new owner's Fifth Avenue house, shows an *Old Woman Reflecting Over Her Reading*. It is the 103rd painting to enter the collection and is reputed to have cost some \$250,000.

Jo Davidson's newly completed bust of Woodrow Wilson, currently being exhibited at the Reinhardt Galleries, is probably the most talked of work in town. Mr. Wilson is shown with brows gathered in thought, his mood one of firmness in keeping with the serious outlook of the times. Davidson's modern disregard of costume details is especially commented upon.

## EDITOR'S LETTERS

SIR:

I think the new ART NEWS is a distinct advance, and I particularly like your informal editorial comment in each issue.

Yours, etc.,

PHILIP R. ADAMS

Director, Columbus Gallery of Fine Arts  
Columbus, Ohio

SIR:

Many thanks for the number of ART NEWS containing Ralph Flint's article. You both do me great honor, paying me so gracious and sympathetic a tribute. It contributes charmingly to my Jubilee. I find in it only one slip, which I must mention for the integrity of the record. It is said that the American Academy in Rome was finally established "largely owing" to my insistence. This gives me too much credit. Though my relation to it was close from the beginning, the great fact is that McKim was "the onlie begetter" of the famous institution.

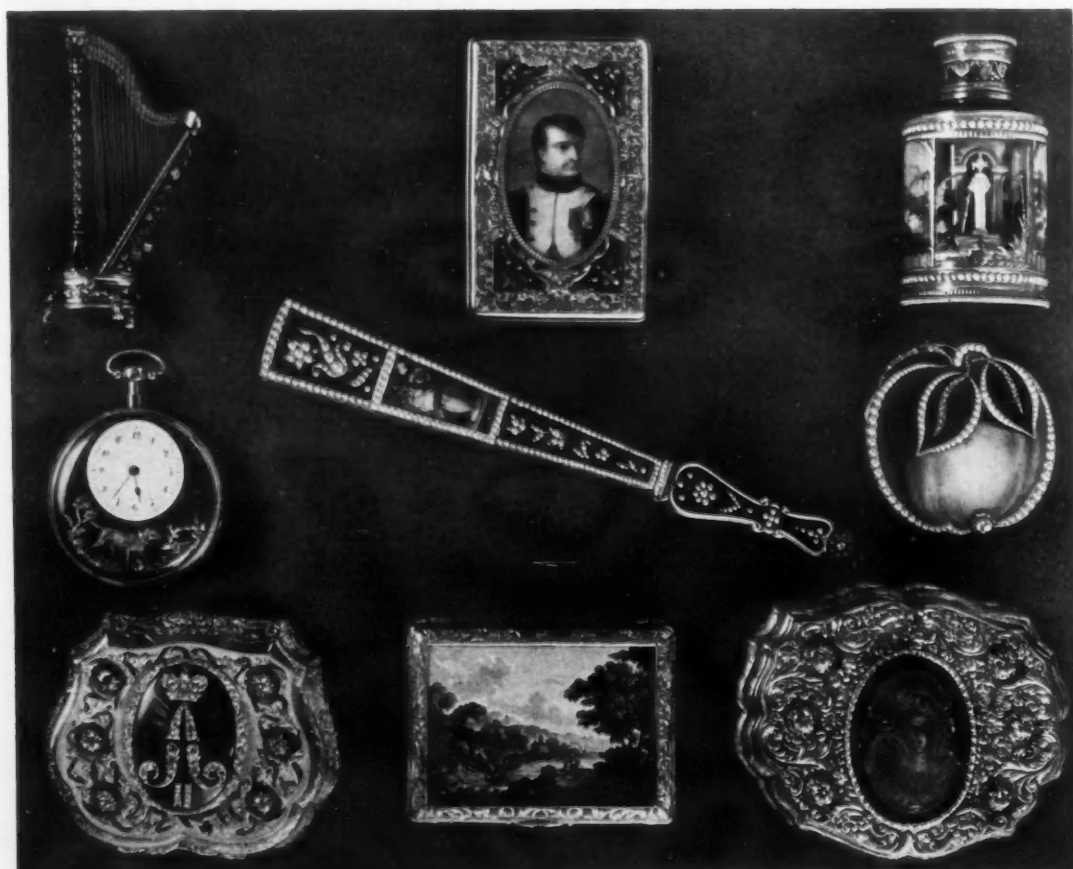
As the late C. Grant LaFarge says in his brief history of the Academy: "Begun by two such princes of architecture as McKim and Burnham, it naturally took at first an architectural form." The American School of Architecture in Rome was opened in 1894. Well, I was in Rome in the summer of that year and independently thought of the benefit to American art it would be if we had an Academy there of our

own. The upshot was that I wrote an essay then and there on *An American Academy in Rome* which was published in *Harper's* for March, 1895. From that time on I was a steady pleader for the establishment of the Academy and as McKim developed it from an architectural school into the far broader scheme that it duly became, I had frequent talks with him and as frequently wrote editorials on the subject. I like to believe that they helped. But it was not upon my "insistence" that the fabric grew. What was paramount was McKim's splendid energy and the inspiration that he gave to the Roman idea. He was modesty itself about his labors for its progress. Nevertheless he must always be singled out as the creator and founder of the American Academy in Rome. In a letter to me written in 1905 he says, "You can rely upon it that it will be our endeavor to keep you informed and associate you with its every move." He did this, to my everlasting joy. That I made use of the information he gave me is honor enough, though I may be permitted to add that I have had the further honor of serving as a Trustee of the Academy for some years. But our thinking about the idea at much the same time was just a coincidence. The Academy is utterly McKim's gift to American art.

Yours, etc.

ROYAL CORTISSOZ

New York



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# ART NEWS

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VOLUME XL, NUMBER 13 OCTOBER 15-31, 1941

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Velázquez: Portrait of the Infanta Margarita Maria, recently acquired by the Fine Arts Gallery, San Diego (see note on page 21)

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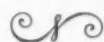
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OCTOBER 16TH TO NOVEMBER 7TH

# OUR BOX-SCORE OF THE CRITICS

ARTIST & Gallery	NEW YORK TIMES Edward Alden Jewell—E. A. J. Howard Devree—H. D.	HERALD-TRIBUNE Royal Cortissoz—R. C. Carlyle Burrows—C. B.	SUN Henry McBride—H. Mc. B. Melville Upton—M. U.	PM Elizabeth Sacartoff—E. S. JOURNAL-AMERICAN Margaret Breuning—M. B. WORLD-TELEGRAM Emily Genauer—E. G.
CULVER, 460 Park (see ART NEWS, this issue, p. 28)	... the sketchy landscapes in both media have authentic mood and are simply and appealingly presented. H. D.	... brooding sympathy with Vlaminck and other poet-painters. Culver's work has fluidity and verve, and in landscapes as well as still lifes he expresses himself with confidence. C. B.	Still another American who has got out of the common place and acquired a personal expression of his own ... paints with vigor and dramatic intensity. M. U.	
DATZ, Montross (see ART NEWS, Oct. 1, p. 21)	The infusing spirit is still one of nostalgia—for a classic Utopia or for any green suburban retreat from the swarming city. That spirit is furthered in expression by certain iridescent qualities in his paint surfaces and by brighter color than was his wont in earlier statements. H. D.	... a variety of personal moods, which are the expressions for the most part of a mystical and poetic temperament. ... On occasions, though, Datz is bafflingly obscure. C. B.	... his canvases seem to have become more coherent and taken on a richer quality. It is not, perhaps, that he is painting better, but rather it would appear thinking more deeply. M. U.	... presents two opposed facets of approach in his work, fantasy and realism—a realism, to be sure, enlivened by imaginative handling. M. B.
HAUCKE, Perls (see ART NEWS, Oct. 1, p. 21)	He reports an at times Blake-like vision in clarified if strange forms, in bright color and with decorative effects modern in spirit. ... There may be a message and symbolism in this work but it seems to me best to take it simply as exotic decoration. H. D.	... quite a remarkable painter in his extremely meticulous way, and has improved his technique considerably since his last show a year or so ago. But his morbid, even gruesome tinge remains. It is something not easy to enjoy in his work. C. B.	... has learned to paint in a manner that seems adequate for his purposes, and that entirely on his own. He handles form with rigorous precision, has a keen sense of color and almost invariably achieves a pleasing decorative result. M. U.	... sex and psychology are not the major concern here, and art is. And Haucke's pictures come within the latter classification because of their dynamic and well-integrated composition, the keenness of their draughtsmanship and the vigor of his color. E. G.
HEWITT, Harlow, Keppel (see ART NEWS, Oct. 1, p. 21)	... strengthens what now looks pretty definitely like a general trend away from preoccupation with pure "form." ... achieves particularly poetic nuances in plates such as "Unbelievable City" and "White Towers From Governors Island." E. A. J.	... handling of all these variations of his favorite subject is sensitive, and this applies to his color harmony as well as to his painting. But there is, as perhaps seems natural, some monotony in the process of thus cataloguing again and again the common theme. C. B.	... he knows his Manhattan architecture, whether viewed from his lofty office near Radio City or from the street level in downtown New York. It is pleasing to note in these days that the exhibition met with an unusually ready response from a sales point of view. M. U.	
HUTCHINSON, Argent	... uses line tellingly in these portrayals of abnormally sensitive faces. Her cats are thoroughly comprehended and individualized. H. D.	Line is used with lyric grace and a characteristic note is her distinction in the drawing of profiles. C. B.	... it is Miss Hutchinson's drawings that hold the attention, for they seem to present her to greater advantage than anything she has ever shown before. M. U.	Economy of means, fine observation and surety in translating animal gesture into simplified linear pattern, are all apparent in these delightful drawings. M. B.
ISENBURGER, Knoedler (see ART NEWS, Oct. 1, p. 21)	... paints delightfully—rather, at times, in a Matisse vein, with echoes of Bonnard, but always in an intimate manner essentially his own. Isenburger brushes his way through a composition sensitively, keeping the paint thin. E. A. J.	His work is essentially romantic in feeling, but shares decorative values with a modern sense of design. These qualities are shown in figures and interiors in which compositional notes are emphasized with strong outline. In his landscapes and flower arrangements a simpler harmony prevails. C. B.	All are painted with rare delicacy and feeling, in which, in spite of their invariably cool color, hints of a warm appreciation of the work of Matisse seem to lurk. But this does not interfere with their individuality or charm, as may be seen until October 18. M. U.	... as I did, you may admire the artist's subtle manipulation of muffled colors, gray-blues, pinks, wheat tones, so that the effect is anything but pastel confectionery, and, in fact, rather sad in mood and almost abstract in form. Whether you prefer the canvases in which composition is built solely on these tonal relationships, or those in which there is a framework of black linear pattern suggesting a little Matisse's work around 25 years ago, depends on your own tastes. E. G.
KOLLWITZ, Buchholz	The big human quality of her work has rarely spoken to better advantage. ... If this woman's work is not timeless, who of our generation can make such a claim? H. D.	Kollwitz's characters are defined with broad, conventionally powerful strokes. The subject matter is sorrowful, bordering on the morbid—strong in feeling and expression. C. B.	... to visit the gallery is to be impressed anew with the tremendous power behind her doleful portrayals. It is almost incredible what Miss Kollwitz can do with a piece of charcoal. H. C.	She seldom uses color. But she can coax a sense of color out of her stormy gray and black masses. She can put all man's tragedies in one face. E. S.
LENEMAN, Sterner (see ART NEWS, Oct. 1, p. 21)	... technical proficiency is striking, whether he is lovingly brushing a relatively academic still-life or piling up paint in thick encrustations as in the two "Masque" canvases, or presenting somewhat surrealist fantasies. H. D.	... emerges in a muffled effect of heavy pigment, sometimes with fair depth and richness in the colors, but with little command of style. C. B.	The artist who at times uses color rather lavishly allows his fancy to range over a rather wide field and changes his form of expression with apparent ease. M. U.	A nervous vivacity gives his work vitality, supplemented by a knowing use of color rhythms. M. B.
LEBDUSKA, Kleemann	A new generation of the bright-colored zoological fantasies. ... Tigers pursuing zebras and gay-hued jungle beasts in varied activities make bright the walls. H. D.	... proves once again how entertaining he can be with fanciful scenes of wild-animal life. Primitive in spirit, his work shows deft and not unsophisticated touches, but is always gay and full of animation. C. B.	As his work is unfailingly decorative and he has an engaging sense of color, he manages to carry things off with a certain ingenuous charm that both fascinates and amuses. M. U.	The man's sense of bright, decorative pattern and his ability to juggle brilliant tones so that in weight and intensity they're perfectly balanced, are prodigious. E. G.
MARGULES, Ferargil (see ART NEWS, this issue, p. 29)	The development of the artist's personal style between each two of his shows is quite as pronounced as the shift in subject-matter, and it is not too much to say that in this show he has given us his most varied and satisfying report thus far. H. D.	The process of experiment goes on in these works with some misses, but with a good number of hits. Some of them are simpler than before. But Margules doesn't stand long for simplicity. He has made new advances and his sizzling, electric color is bound to command attention. C. B.	... the most effective series of paintings he has yet shown. Never lacking in strength, his touch has become more calligraphic, for which one suspects John Marin has offered a hint or two. However that may be, Mr. Margules has carried things off with a dash of enthusiasm that sweeps you along with it. M. U.	Not only because of subject matter, but because of the handling, the work of this artist brings Marin immediately to mind, yet the differences between the water colors of these two painters are almost as great as their similarities. M. B.
NEVELSON, Nierendorf (see ART NEWS, Oct. 1, p. 22)	... makes her line felt even when employing heavy low masses that at times are reminiscent of Mayan and certain Near Eastern work. ... has originality and a rather personal approach to her real problems and has made an interesting start. H. D.	... injects, about equally, wit and a feeling of the primitive in her work which is stylized almost to the end of pure abstraction—but not quite. ... The work is well off the beaten track, a little mannered, and cleverly done. C. B.	... full of the suggestion of flux and movement, as, one might say, a coiled spring would be. Color is used not so much for surface decorations as for stressing volume. E. G.	
ZADKINE, Wildenstein (see ART NEWS, this issue, p. 27)	... every spectator will note how well Zadkine succeeded in what is also referred to as his effort "to avoid anecdotal illustration." E. A. J.	Everything here is symbolic—a film of frightfulness and tragedy; a poem savage in its imaginary, terrific in its implications, often peculiarly moving. C. B.	His terra cottas in the present showing, though small, are impressive. The gouaches cover an extensive field—all the things it would seem that pass through the mind of a sensitive personality. M. U.	Past exhibits of his work have proved he possesses as original a talent, superior a technique and cultivated and sensitive a taste as any artist living. But I was disappointed in his new show. E. G.

OCTOBER 15-31, 1941

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## ART NEWS OF AMERICA

*Cortissov's Jubilee: a Newspaper Affair*

HERALD-TRIBUNE colleagues young and old shook hands with Royal Cortissov on October 1 wishing him well on the turn of the first half century with their newspaper. Held in the Tribune building, this Golden Jubilee cocktail party, which was given by Mr. and Mrs. Ogden Reid, occasioned Cortissov to remark that, during his long collaboration with the newspaper he had at all times enjoyed that prime critic's privilege of "being able to say what I think."

*Mediaeval Carvings at Worcester*

FROM the dispersal of the George Grey Barnard Collection of mediaeval art (ART NEWS for April 1-15, 1941) the Worcester Art Museum has recently purchased two Romanesque capitals which are known to have ornamented the church of Notre Dame de Montemoyen at Bourges. Though companion pieces of identical measurement, this pair differ vastly in spirit and symbolism. One presents a tersely balanced composition of ferocious beasts and human figures—a double-bodied monster attacking a small individual whose legs are being torn asunder by lions—the other shows an elegant foliate design of downward pointing palmettes.

*Local Artists Show in Seattle Annual*

THE regional character of the great Northwest, if less obviously classified than that of the prairielands or the cotton fields, has given its own distinctive flavor to the Twenty-seventh Annual Exhibition of Northwest Artists current this month at the Seattle Art Museum. Visitors have been struck by low-keyed color common to the majority of artists as well as by the self-sufficiency of this sector: with their own Surrealists, abstractionists, and everyday, literal painters working along characteristic lines, Northwesters need not look far afield. Here too, are fewer rubber-stamp imitators of an individual successful style, less mark of the stereotyped art school background, and a perhaps more sincere and personal approach to the problem.

*Art Education Show in Virginia*

A VISUAL textbook which for clarity and efficiency surpasses anything yet written on art understanding is now being shown at the Virginia Museum of Fine Art. The scheme is one which was developed over a period of years at the Cincinnati Art Museum through the aid of Carnegie Institute grants. On this, its first travel circuit stop, it is proving its value as a basis for lectures and courses in Virginia's state schools.

"Appreciation of the Arts" contains 248 objects selected with a view to encourage observation, analysis, and enjoyment of art forms. The first section deals with color, intensified and regulated through mechanical light sources. Chiaroscuro follows, light and shade also illustrating sculpture types, from the solidly-planned moderns to delicate Renaissance bas-relief. The primary cube, cone, and cylinder alongside great compositions directly based on them demonstrate form in art. From here the study of line inducts the visitor into the principles of design, perspective, modes, and styles of painting.

*Glens Falls: a Patron Extraordinary*

A ONE woman art education program centered round a little known group of old masters is being carried on by Mrs. Louis F. Hyde, whose Glens Falls house contains such astonishing items as two Rubens, works by Botticelli, Raphael, Titian, Tintoretto, Rembrandt, Vermeer, and other of like caliber. Assisted by the Curator of the collection, Joseph J. Dodge, Mrs. Hyde invites the public to a series of eight lectures devoted to the art of the eighteenth century held at the local Public Library between October 15 and 29. These lectures will be given by Mr. Dodge, who has assembled to illustrate them an exhibition presenting Watteau's *Heureux Age*, Boucher's *Portrait of a Man* and two drawings, a Chardin still-life, three Fragonards, and a LaTour among numerous French masters; an imposing selection of the eighteenth century Venetians; and examples of the English landscape and the American portrait.

*New Hope Annual a Selective Affair*

"HELL hath no fury like an artist scorned, and fury rides New Hope, the growing center of American culture." So reads a communication dealing with the Fall Annual held at Phillips Mill covering the Bucks County and Delaware River area, but open this year only to the 64 offerings which a young and discriminating jury winnowed out of a total of 178 entries. By thus clamping down on selections it is felt that the show is the best ever held in this region. Newly discovered talents include John Sharp, onetime dish washer, and Issachar Johnson, self-taught native Pennsylvanian, both painters of the darker side of life. The show continues until the end of the month.

*A Permanent Site for the Academy*

ON UPPER Fifth Avenue, the 116-year-old National Academy of Design will realize about the first of the year, a long-cherished dream—its first permanent home since its Twenty-third Street building was sold in 1898. The new art

(Continued bottom of page 9)

FOURTEENTH NATIONAL

## Antiques Exposition

To Take Place in the Ballrooms of the

HOTEL COMMODORE

New York City

October 20 to 24, 1941

The most complete and comprehensive collection of antiques assembled for purchase in recent years.

Prized pieces rich in tradition and steeped in lore from almost all parts of the country and nearly every country in the world . . . furniture, silver, china, porcelains, prints, paintings, bric-a-brac, etc.

Significant examples of Early American items, as well as treasured wares released by the vicissitudes of war from England's ancestral mansions and made available to the public for the first time, despite the rigors of submarine warfare and bombings.

Choice items and rarities from countries not now accessible to collectors—chinoiserie, oriental rugs, porcelains, antique fabrics, old prints, and jewelry.

Selected array of small pieces suited to the growing interest in antiques as Christmas gifts.

*Jot down the dates and plan to see*

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New York City

## VERNISSAGE

**T**HOUGH this raises a question indirectly concerning everyone interested in art, I would like to address myself primarily to the dealers, with all the informality this Varnishing Day column affords. Here it is. Hasn't the urgent moment arrived to organize a strong, active trade association including all dealers in art and art objects?

It is not only a matter of the social-economic crisis through which the world is passing or of preparation for the certain changes in the whole pattern of life that lie ahead—though that might be reason enough for any far-seeing merchant. Nor is it for the sake of business either, though I am sure many dealers would subscribe to any plan to improve their sales, despite the good prospects right now.

What reasons I have for my question are entirely practical ones. These are days of, perforce, wider governmental control of all businesses than ever before. That alone should show the way in this case—but there is another point, equally indicative. Not only art dealers, but also artists, collectors, museum officials, and connoisseurs know that the art business simply isn't like any other trade. Apart from its restricted and highly individual channels of supply, its unpredictable system of values, it has, at long last, an objective different from most other businesses—the cultural enrichment of this country. This objective, vital in war as in peace, could easily be stifled by laws and regulations entirely practicable in other business. That these issues will arise is easy to foresee. What are you going to do about it?

For one suggestion, a good nucleus already exists—the Antique and Decorative Arts League, with a distinguished though restricted membership, but regrettably quiescent upon its laurels chiefly by reason of the good-natured inertia of its membership. What has become of the once excellent American Art Dealers Association I do not know. Could it not be resuscitated just long enough to merge with the still functioning League, albeit the latter's full name would by no means cover the scope I am suggesting? And then could not the entire art trade—whether picture, antique, decorative—be included in the organization?

If it is high time for this now because of the pressure of events, it seems evident also that only through this means can the real purposes for which both the original associations were founded—improvement of ethics, self-regulation of intercourse between client and dealer as well as between dealers, and self-protection—be realized. Today no art dealer has a right to complain of unfair trade practices wherever they may be said to exist unless he has done his share toward building up an all-inclusive, energetic trade association to meet just such problems.

Furthermore, the critical times are not without their compensation: the War has brought to our shores some of the most distinguished European dealers, men who were active leaders of their trade associations in London and Paris and elsewhere. Their advice would be invaluable in the formation of such an organization in this country.

From here on I leave the idea in the hands of the dealers. But, as I have said, the matter does not solely concern them. All of us on the outside shall eagerly watch, for it is breaking no confidence to say that those on the buying end are impatient for just such a sign of stability and good will toward a mutual end.

**I**F IT is correct that, as remarked above, the art business is unlike other trades, it is equally true that art reviewing is hard to compare with other branches of the critical profession. Books remain before the public almost indefinitely after they are reviewed in literary columns, plays, operas, and orchestras stay intact and audible months after the respective critics have published their opinions and even after the Pulitzer Prize has been awarded. But the average art exhibition has an ephemeral existence by comparison—actually two to three (rarely four) weeks.

Hence it has been an axiom of ART NEWS to publish reviews—written originally and exclusively for us by reviewers trained for their field—of every exhibition (excepting only those announced too late before our going to press) while it is still current. Although this policy has demanded, since the shift in our publication schedule from weekly to twice monthly, a vast amount of additional inquiry and legwork, we have no intention of deviating from what is a unique feature among art publications—unique because it is an impossibility in periodicals of lesser frequency than ours, because in others it is incomplete by reason of commercial prejudice.

Moreover, as an independent, non-profit publication, it is our constant object to improve the service we render our readers—a service that, as we see it, means extension of our impartial, concise content to complete coverage of the art world. Therefore we are adding, with this issue, to our own timely, original criticism, a supplementary feature that we believe will meet with universal interest and enthusiasm. Our *Box-Score of the Critics* (page 6 of this issue) is a consensus of the opinions of the leading New York reviewers at the major art scene of the nation. Arranged systematically, kernels of opinion have been extracted from current reviews, together with references to the respective notice in ART NEWS, so that the reader, at a glance over a single page, can glean and compare what would otherwise take weeks of culling through various publications to have with the assurance of completeness.

Another feature making its debut in this number is *Where the Artists Are Teaching* in the Art Education columns (page 36). For the assistance of pupils who are more interested in the style of their teacher than in the school itself, this will be a useful guide, which we shall continue to enlarge as the artists-teachers report their whereabouts to us.

News is still the watchword of our editorial staff, and when it is brought out in such richly varied and well illustratable fashion as in the large contents of the current issue, we are proud of the job we can do. But to be ahead of the news, still more to be virtually making it months ahead, offers another and very special satisfaction, so that perhaps you will excuse two editorial "We-told-you-so's" as the evidence is produced. Presaging by eight months the present important retrospective of Berman (see page 14, this issue) at Boston's Institute of Modern Art, ART NEWS gave you Rosamund Frost's *Contemporary Contour* of him in the March 1 issue. Half a year ahead of the two big George Grosz shows, at the Museum of Modern Art and the Associated American Artists, you saw the *Contemporary Contour* on Grosz, with colorplate, in ART NEWS for April 15. Follow ART NEWS for the trends of the future!

A. M. F.

## ART NEWS OF AMERICA

(Continued from page 8)

center is being reconstructed from three former residences which scholar and art benefactor Archer M. Huntington has presented to the Academy, thus upholding the traditions of his museum-founding family. Facing Fifth Avenue and Eighty-ninth Street, an el-shaped building designed by Academician William Adams Delano will contain eleven galleries for the Academy's extensive permanent collection and for year-round

temporary exhibitions. One of the buildings presented by Mr. Huntington has been razed to provide outdoor exhibition space for sculpture.

### Loan of Del Drago Chinese Collection

**T**HOUGH known over Europe and America as one of the finest existing groups of Chinese paintings, the

Del Drago Collection has been rarely enough seen or published so that its current exhibition at the University of Chicago is an event in keeping with the importance of this date, the University's Fiftieth Anniversary celebration. Mr. Del Drago's generous loan of his collection, which covers this delicate and sophisticated art from 1200 to 1800 A.D., was negotiated by the well known authority, Professor Bachhofer, author of an article on the subject which appeared in the 1937 ART News Supplement together with numerous reproductions of items of special importance. One of the most re-

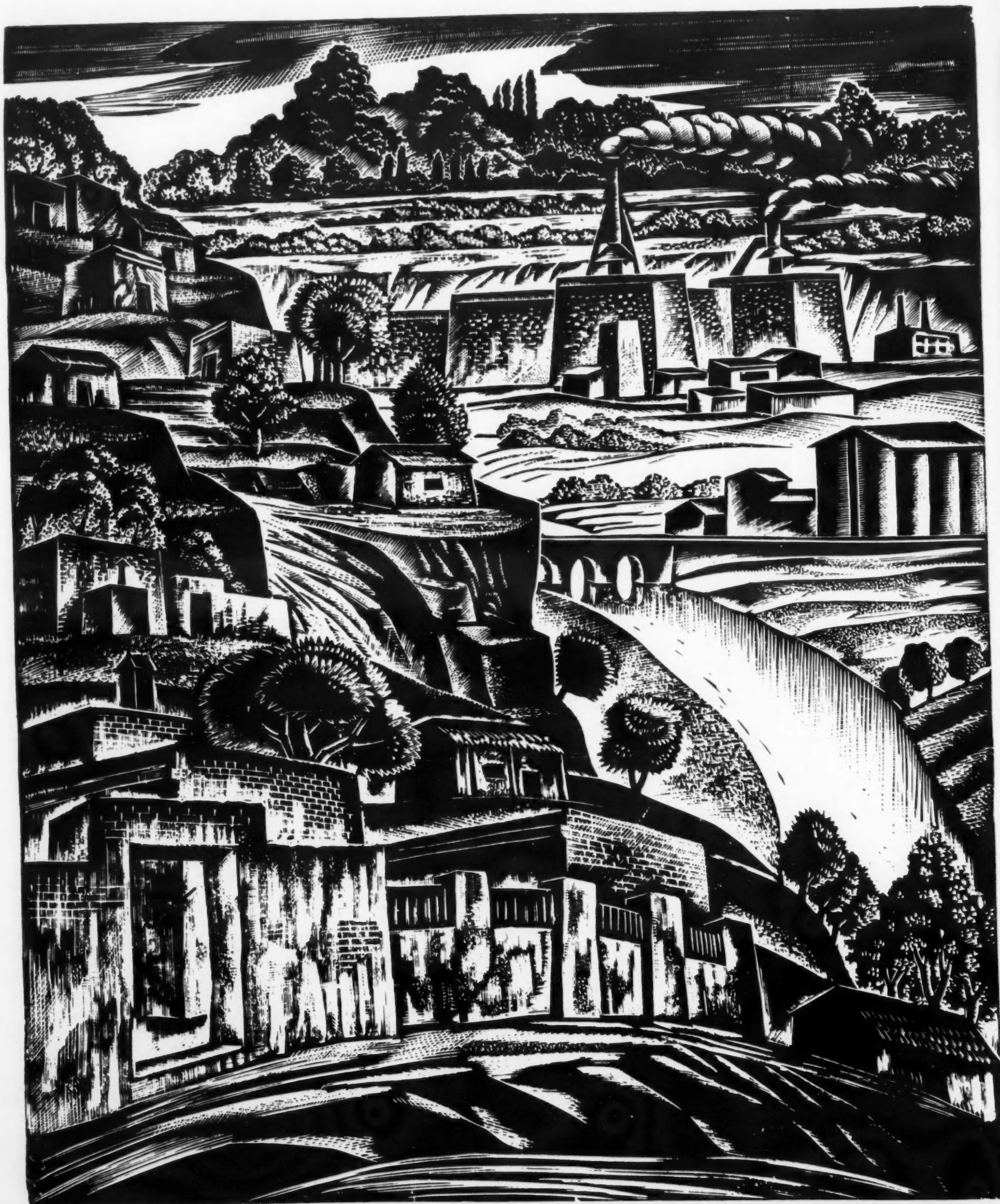
markable of these is the *Crouching Tiger* by an anonymous Ming painter working about 1500 A.D. (see colorplate on page 17). The exhibition will remain on view until October 25 at the galleries of the Renaissance Society.

### A Rare Italian Work for Springfield

**I**N MEMORY of her well known banker husband, Mrs. Felix M. Warburg has given to the Springfield Museum of Fine Arts a rare early sixteenth

(Continued on page 31)





ALL PRINTS ON THIS AND THE TWO FOLLOWING PAGES FROM THE I. B. M. COLLECTION EXHIBITED AT THE GRAND CENTRAL GALLERIES

WOODCUTS EXCEL AMONG PAN-AMERICAN PRINTS: "CORDOBA" BY NICASIO OF ARGENTINA



# The Best So Far from Latin America Is Prints

BY ALINE KISTLER

WHEN the American National Committee of Engraving was commissioned a few months ago by Mr. Thomas J. Watson to assemble representative prints from the Latin American countries, grave doubts were expressed about the undertaking. The argument was that, outside of Argentina, Mexico and two or three other countries, "there is no printmaking." Painting or sculpture, yes. Many artists were working in those fields in every country. But prints? Very doubtful, at least not in more than a few centers. Returning travelers, visiting nationals, even "art authorities" in various countries shook their heads. Thus the doubts seemed grave as to the quality that might be disclosed.

But the resulting new International Business Machines Corporation's collection of "Seventy-five Latin-American Prints" now startlingly proves printmaking in Central and South America to be a veritable Cinderella. Young, overlooked, thought to be negligible, the graphic accomplishment steps out as a princess of good will, holding in her hand the keys that should unlock any barrier to understanding the varied temperaments and cultures of Latin-America.

This exhibition, shown currently at the Grand Central Art Galleries before leaving New York on a national tour, contains works so expressive of the spirit of the eighteen Latin republics represented that one cannot look at the seventy-five prints in the I. B. M. collection without feeling the impact of points of varying of view expressed with that same nascent strength which has always marked the early works of any new tradition. For the printmakers to the south of us are not borrowing from the full-flowered traditions of Europe, as do so many of the painters and sculptors.

These prints show a socially-conscious Mexico, a prolific, far-reaching Argentina, a culture-seeking Uruguay, a sporadic, modish Brazil. Even in countries represented by only two or three prints, we have something of a key to national character—a clinging to ancient glory in Bolivia, a seeking after new forms in Cuba, the Ecuadorian love of its high country, the picturesque quality of Guatemala, the African tradition in Haiti, the cultural independence of Peru, the vitality of Venezuela.

In printmaking except for a very few European-trained etchers and lithographers, artists have been thrown upon their own resources. They have had to solve technical problems individually. Furthermore, when working in the less recognized media, there seems to have been no outside pressure to divert the artists from their own forms of expression.

Woodcut seems to be the medium best adapted to the temperament of the Latin countries. Not only do the block prints comprise over half of the items in this collection, but in them is found the most definite departures from the styles and techniques of others.

Our own wood engravers and block printers can well look to the artists of the south for fresh inspiration. They have made use of the simple patterning of stark contrasts in a way we may well envy. Their variety of treatment, in itself, challenges attention and defies emulation. The very lack of technical consistency becomes something of a virtue. Their woodcuts seem to have been hewn with knife or burin without consideration for anything but the idea or concept to be expressed. Men like Audivert and Rebuffo of Argentina, Goeldi of Brazil, Hermosilla Alvarez of Chile, Trujillo of Colombia, Norgueira of Cuba, Tejada of Ecuador, Sabogal of Peru, and Gonzalez of Uruguay have each made distinct contributions in the use of block print.

But the pushing of a medium's limitations into new forms of ex-



BRAZIL'S etcher Percy Lau employs continuous outline to express a well knit pattern of activity in the tapestry-like "Women Washing Clothes."



MEXICAN lithography, in the sharply contrasted angular manner of Orozco, is seen in Raul Anguiano's powerful "Loaders."



ARGENTINE etching of "Children and Young Burros" by Mauricio Lasansky has serious mood, fanciful motif, complex technique.





WOODCUTS from Argentina, Uruguay, Ecuador, and Chile: Pompeyo Audvert: "Estampre"; Carlos Gonzalez: "Discussing the Horse-Breaking"; Leonardo Tejada Z.: "Poor Man's Meal"; Irwin Wenner: "It's Always the Same."

pression is not confined alone to woodcut, for line etching, soft ground, monotype and lithography have also been used in effective if unorthodox fashion. Lasansky, the young genius of Argentina, Guevara of Venezuela, Percy Lau of Brazil, and Lobos of Chile achieve personal, arresting styles which point to new possibilities in a field often thought to have been fully explored if not exhausted.

Mexico is one of the few countries where lithography flourished first, largely due to the success in the United States of Rivera, Orozco, Charlot, Amero, and Covarrubias who have worked largely for a U. S. audience. Prints by the first two are included, but the variety of native accomplishment is presented by equally distinguished lithographs by Aguirre, Anguiano, Chavez Morado, Mendez, and Montenegro. The recent mushroom development of woodcut in Mexico is barely indicated in *Pilgrims* by Abelardo Avila, who is one of a large group of wood *aficionados*. Developments in metal plate prints are epitomized in Dolores Velasquez Cueto's use of mezzotint.

Etching, monotype, and lithography vie with woodcut for first honors in Peru, Chile, Brazil, Bolivia and Cuba, but it is in Argentina that the metal plate mediums challenge first attention. This is undoubtedly due to the great influence of Alfredo Guido who, as director of the School of Fine Arts, is largely responsible for both the wide range of experimentation among the artists and the popular interest in printmaking which has placed it on an equal footing with painting and sculpture in his country. Guido is an accomplished etcher and lithographer as well as one of the leading painters in Argentina. His direction of the graphic workshops has led to the development of individuality.

The very young schools of printmaking in Uruguay and Venezuela deserve particular attention, both because of the variety of work done and because of enthusiastic public response. Uruguay today is one of the very few Latin countries where print exhibitions are popular with

the people. Over 50,000 visited the I.B.M. Western Hemisphere Collection of prints and paintings during its opening days in Montevideo this past summer. The streets there are plastered with art exhibition signs and everyone goes to all the shows, especially business men for whose convenience the galleries are open daily from 5 to 9 P.M., many leading artists contributing. There one finds Gonzalez, who has deliberately turned his back on his European training and set himself the task of expressing the feeling of his countrymen; Castellanos Balparda, who uses wood engraving for both political and poetic ends; Ragni, who allies himself with the constructivist movement; and Rodriguez, who carries a mural quality into most of his woodcuts.

In Venezuela, the founding of their national school of etching goes back only a few years to the time when Dr. R. Ernesto Lopez, now a New York physician, was Secretary of State. He imported an etching press and started the workshop which has yielded such striking usage of soft ground as Guevara's *Neighborhood House* and Madriz' *Composition*.

Until recently Paris had been the acknowledged cultural Mecca of the countries along the east coast of South America, but now, particularly in the field of prints, there is a new self-reliance colored only now and then with mannerisms of the French moderns. On the West Coast, however, especially in Chile, there is a marked Nordic influence which accounts for the somber solidity of Irwin Wenner's *It's Always the Same!* The museum in Santiago is distinctive in that it contains most of the studios of the leading Chilean artists. It is there that Carlos Hermosilla Alvarez devotes himself wholly to linoleum blocks.

The Peruvian prints are all by artists equally distinguished in other fields, the European trained sculptress Carmen Saco, who for a time worked in Mexico; the painters Sabogal and Codesido already well known in the United States; and Camillo Blas, who weaves such a rich design fabric from the native scene.

WOODCUTS from Nicaragua, Brazil, and Peru: Salomon Barahona: "A Harvest Dance"; Oswaldo Goeldi: "Moonlit Night"; Camillo Blas: "The High Plains."





# Prize Prints of the Past

## Cincinnati Connoisseur's Collection: 1st View

"SO MANY highlights that it will be hard to find any shadows to set them off" is a connoisseur's comment about the Cincinnati Art Museum's six-gallery loan exhibit of prints peppered with unique and rare impressions dating from the fifteenth through the eighteenth centuries. Everything in the show is lent by Herbert Greer French, Procter & Gamble president, Cincinnati Museum trustee, curator of its Print Department and celebrated scholarly print collector. Quality, aesthetic and historical value have been

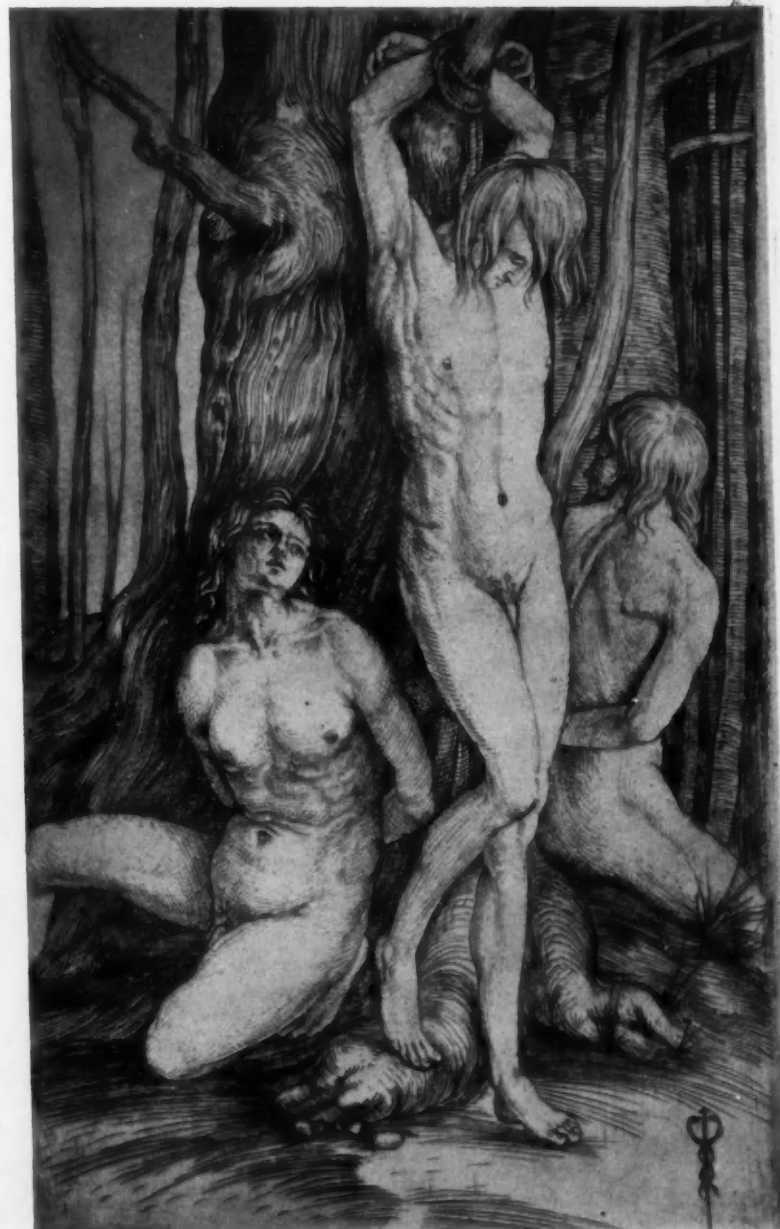


LENT BY MR. HERBERT GREER FRENCH TO THE CINCINNATI ART MUSEUM

FLEMISH Gothic woodcut, ca. 1465-70, from "Canticum Canticorum." Bride represents the Church; Bridegroom, Christ. Crudeness reflects experiment with new medium (above).

ONLY KNOWN proof of tongue-in-cheek "Gossip During the Celebration of the Mass," German dotted print, about 1480, precisely executed on metal with goldsmith's tools (left).

VENETIAN Jacopo de' Barbari (ca. 1450-1516), who influenced Dürer, employed sinuous line to engrave full Renaissance figures: "Three Naked Men Tied to a Tree" (below).



stressed in the French Collection, but an inclusive, well rounded representation of the graver's art is embraced by the 236 impressions on display. The visitor is introduced to the new art born in fifteenth century Europe when paper necessary for wide distribution of prints first came into general use. The religious Gothic art of the North, splendidly culminating in Dürer (complete set of his *Life of the Virgin* is among twenty-eight prints by him) was contemporary with the Classicism of the budding Renaissance in Italy represented by Pollaiuolo and followed by the High Renaissance. Rembrandt and a rare Rubens are seventeenth century stars, and mezzotints of Gainsborough and Boucher pictures reflect the fashion of the eighteenth.



# BERMAN

## BIOGRAPHY IN

### BOSTON

**F**OLLOWING by seven months upon ART News' extended appraisal of Eugène Berman (March 1-15, 1941) this artist is currently being doubly feted by Museums of West Coast and Eastern Seaboard. The Boston Institute of Modern Art, which has extracted many rarely seen pictures from private collections for the occasion, presents the most important, a full retrospective view of the popular Neo-Romantic—opening the second season in the new Beacon Street Galleries. It is a good guess that Berman's sophisticated, polished vision will meet with more spontaneous acclaim from Boston's Brahmins than did the violent, restless passion of Rouault with which the Institute opened last year.



**M**OST people associate Berman with landscapes in disrepair. Actually they are ex-cityscapes, for the marks of time upon noble architecture, the decay and apathy of a race who inhabit ruins, play an important part in his work. "At the Gates of the Town—Nightfall," 1937, is the property of James Thrall Soby who writes in the present catalogue: "... if Berman's melancholy at first seemed personal, or at most national, it has lately come to be almost universal in application. His landscapes in ruin are now reality itself; in real life his homeless, destitute figures pause wearily in the bare fields of all Europe."

**T**HE root of the architectural motif lies in Italy which Berman first saw with a pang of recognition in 1922, and returned to in the early '30s. "Venice," 1932, combines many recognizable aspects of the Queen-city of the Adriatic in one of the imaginary compositions which followed a prolonged sketching trip in the Veneto. This period left a profound influence on his work and a fund of motifs, such as the Bernini-esque statue at the left, which appear in everything from his magazine covers to stage décors. This is the ultimate denial of the conscientious Impressionists. Berman, working in his studio, is in the words of Mr. Soby, "the arbiter of a poetic order of great dignity, the creation of his own intelligence and emotion."

# BOSTON BUYS AMERICAN ON APPROVAL

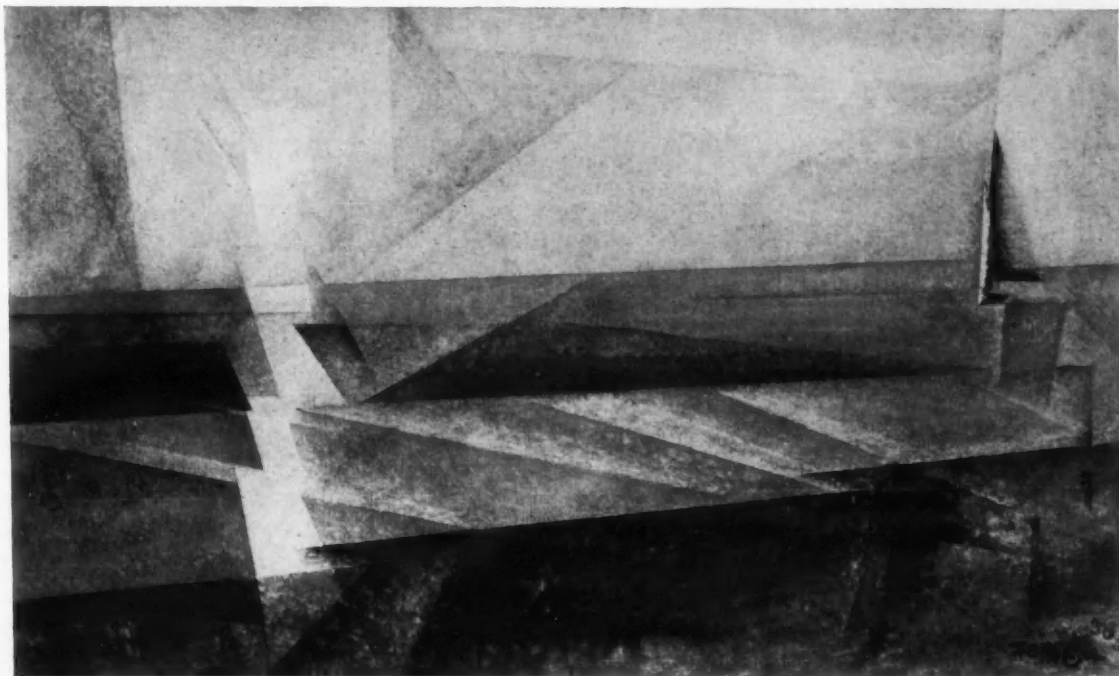
*The M.F.A.'s New Provisional  
Gallery Experiments with Younger  
Painters in its First Acquisitions*

BY W. G. CONSTABLE

UNLIKE some other Museums, Boston's Museum of Fine Arts has always accepted as part of its duty the acquisition of paintings by contemporary artists. Judgment of contemporary work is, however, rarely easy. The fact that the painting of today is part of the same world to which the spectator belongs, and is based upon the impact of similar experiences and conditions of life, prevents that spectator detaching himself sufficiently from the painting to consider it objectively. Furthermore all kinds of personal and irrelevant considerations are apt to arise, which do not occur where older masters are concerned.

Recognizing the fact that all acquisitions of contemporary art must be to some extent experimental, the Boston Museum in the future will place new contemporary works in a Provisional Acquisitions Gallery. The paintings hung there will be just as much possessions of the Museum as any others but they will be regarded as on a somewhat different footing. They will be on trial. Further, they will represent particularly

ONE OF our neatest artists, Paul Sample favors pithy themes like "Real Wealth."



SOCIAL significance stalks abroad. "Banquet" painted in tempera by Mervin Jules.

the work of young or less known artists, and be selected to represent a wide range of contemporary ideas and activity in painting.

In the development of this plan, the Museum of Fine Arts is working in close collaboration with the Institute of Modern Art. Arrangements have been made to allow more ease and freedom than is ordinarily the case, in exchanging the works exhibited for others. This

MUSEUM OF FINE ARTS, BOSTON  
A MAGISTERIAL seascape, "Sunset," is projected by Lionel Feininger in great shafts of color.

will help to increase the variety of the group, and also improve quality; it will be of advantage to artists by providing means to raise the standard of the works which represent them in the Museum.

The establishment of the Provisional Acquisitions Gallery is a further step towards the development and systematic exhibition of the American section of the Museum. A visitor may go directly from the gallery which houses Allston, Inness, and other earlier nineteenth century painters to the room in which are hung the later ones: Whistler, Eakins, and Homer. Adjacent to this are selected examples of the twentieth century artists of established reputation and from them the visitor can pass to our new "on approval" room where he can see the work of the younger and less well known painters of today. In this way American painting has been brought logical and historical connection.





## Nicolas: New Glass for Old Windows

*Plus Oils and Other Mediums by this Lately Imported Dutch Master*

BY ROSAMUND FROST

WHEN Joep Nicolas, foremost stained glass designer of Europe, wrote last year "I like to call myself a traditional artist. The true tradition . . . implies a continuous renewal," he was putting it very quietly. The late Belgian writer Eric de Haulleville had after all summed him up as That Man of the Renaissance, and Aldous Huxley, writing about his friend, and incidentally brother-in-law, felt that "among those who combine the incompatible qualities of facility and solidity, Joep Nicolas occupies a pretty high place. The fairy god-mother who dropped into his cradle the gift of doing easily whatever he might choose to set his hand to, dropped also gifts of taste and sound composition, together with that knack for telling a story in pictorial terms which was so contemptuously looked down on by the abstraction-mongers, but is now re-emerging into a position of respectability . . . Mr. Nicolas, as I have said, can do well whatever he turns his hand to." We, for our part, refer you to the Orrefors Galleries where currently stained glass windows, glass murals, bas-reliefs, and paintings in everything from gouache to his own synresite process give an inkling of the vitality, resource, and inventiveness of the man.

Joep Nicolas was born in 1896 into a French-Dutch family descended from a long line of "gentil hommes verriers," or younger sons of noble families who exercised the only form of manual labor which did not deprive them of their heraldic prerogatives: the art of glass making and glass painting. (He likes to tell you that his career is just a case of atavism, but that does not quite cover it.) Grandfather and father were both connected with a glass manufactory although in the

early 1900s mediaevalism was already on the way out. Young Joep, a lusty Limburger, had no patience with the sacrosanct church art of the day. His humor and honesty would not admit designers who brought to the business the elevated sentiments of Carducci's Italy or the unctuous aesthetics of Munich—in fact the whole fakey tradition of the thing. At four he had planned to be



ORREFORS GALLERIES

TOP SPEED brushing coupled with a sure touch marks Nicolas' gouache "Portrait of a Flutist."

Pope. At sixteen he decided to become a lawyer.

Of course he had done some drawing—everyone in the family absorbed that like spelling or Latin—and he also indulged in the favorite Nicolas pastime of making pictures. So when in 1923 he read about a government competition for a mural he promptly had at a 9 by 9 foot canvas just to take his mind off the fact that he was doing his military service at the time. When the picture was pronounced winner over forty competitors his future was sealed, the law lost a persuasive talker, and the newspapers ran the first of what was to become a series of articles trying to make a logical apology for the phenomenon.

Commissions followed—also marriage to Suzanne Nys, a slight, black-haired Belgian sculptress whose career has paralleled his own as competently yet discreetly as her personality complements his. In 1924 the Dutch Government invited Nicolas to send in a piece of stained glass to that milestone of modern taste, the '25 Paris Exposition des

Arts Decoratifs. With magnificent disregard of his complete inexperience in the medium, he plunged into his first window. When it won him the Grand Prix, his father, who had seriously cautioned him against, then washed his hands of, the affair, was beyond himself with pride. Nicolas, too, treasures a letter which accompanied the good news. In it the venerable Association des Maitres Verriers invited the twenty-eight-year-old author of "the finest piece of glass in our exposi-



MUSEUM OF THE CITY OF AMSTERDAM

FIRST stained glass "St. Martin" window won a Grand Prix at the 1925 Paris Exposition des Arts Decoratifs (above); latest example, "The Agony of Europa," shows complete emancipation from a century-old tradition (below); Suzanne Nicolas' sculptured portrait of her husband (top of page).

COLLECTION OF THE ARTIST





tion" to a banquet at Prunier's in his honor. This particular work, now in the Amsterdam museum, though unconventional enough is the nearest thing to a mediaeval window Nicolas ever made. By the second one his independent mind was working free from the leads which for centuries had chained stained glass to a rigid formula.

The story of Nicolas' career is one of violent, exuberant work, consistent success, and in general, more public commissions than he could keep up with. There were windows for the Milan Chamber of Commerce, for the Gothic Hall of the University of Utrecht, murals and glass for the Royal Chapel of King Leopold of the Belgians, a great window presented by the affectionate Hollanders to their Queen to celebrate forty years under her rule, decorations on the new ship *Nieuw Amsterdam*, and many others. Between all this he was tossing off easel pieces with that "impetuous hand" which Cortissoz noted at Nicolas' show of oils last year, and experimenting in new techniques.

His first contact with America came when he was elected by the American Lawyers' Association to design a Grotius window for the church of Delft celebrating the 300th anniversary of the great humanist and internationalist. The window, fifty-nine feet high and his largest, was inaugurated in 1930 by Frank B. Kellogg, then president of the International Court of Justice at The Hague.

1931 he considers perhaps his most productive year. *Wendingen*, the Dutch progressive art publication, had devoted an entire issue to his work. He had just perfected his new process for mural glass which, like the Music panel in the show, permits what he calls "a work of spontaneity in an eternal technique." The oils of this same date, *Garden* and *Concert Champêtre*, all point to an effervescing of ideas, means, and temperament. In his windows he had achieved a satisfactory balance between essential structure and surface decoration.

Nicolas does not believe in snipping out areas of color in order to put a lead border around them. On the contrary leading and design each play their separate theme, black vs color, often crossing each other fugue-wise. His cartoons, which he draws direct and uncorrected with brush instead of charcoal, go up with unbelievable rapidity. Though he never makes a color sketch, the next step is to indicate the exact shade of the individual panes. He is a walking dictionary of colors—about 600 of them—and each has its corresponding number. A whole tapestry of color can remain suspended in his mind, to be jotted down for the workshop to cut and assemble. It's merely a question of practice, he says, and smiles to remember that it took him ten days to number the panes of his first window. At random we asked him what number 32 represented. "Plum-brown going on violet" was the immediate answer.

The next step is likewise his special process. The glass once cut and set up, he blacks out the entire window with a copper oxide wash. Working blind, as it were, he now starts to clear off the dry paint, stippling, etching, modeling, refinding his design, relighting his color. No wonder that this stained glass has a very personal signature and more of the excitement of a sketch than the decorum of a memorial window. (Continued on page 35)



ORREFORS GALLERIES

NOTABLE contribution to architecture is Nicolas' new glass mural process, called *ver-murail*, which, in dim silvery tones, permits "a work of spontaneity in an eternal technique." Above "Music."

# Who Teaches Who? *This is What European Artists Have Been Doing in America*

FOURTEEN "European Artists Teaching in America" furnish the title—and much food for thought—for the Addison Gallery's important exhibition at Andover. Including men who have come here from 1924 to 1939, a fair sampling of their activity is in the illustrations herewith. In each case "Before and After" pictures open up the question of the influence of immigration on the exhibitors' work, but the main purpose of the display is to demonstrate European art to which American students are being exposed. States Bartlett H. Hayes, Jr. in the catalogue's foreword: "Since the last World War, as before it, citizens of Europe have continued to come to these shores. More than ever they have come well read and well skilled in arts, letters, and sciences, and like drops of oil fallen on a film of water, have been immediately diffused over the intellectual surface of the country. In time, unlike the oil, they have blended with those who preceded them, but like it, they have given color to the mixture. . . ."

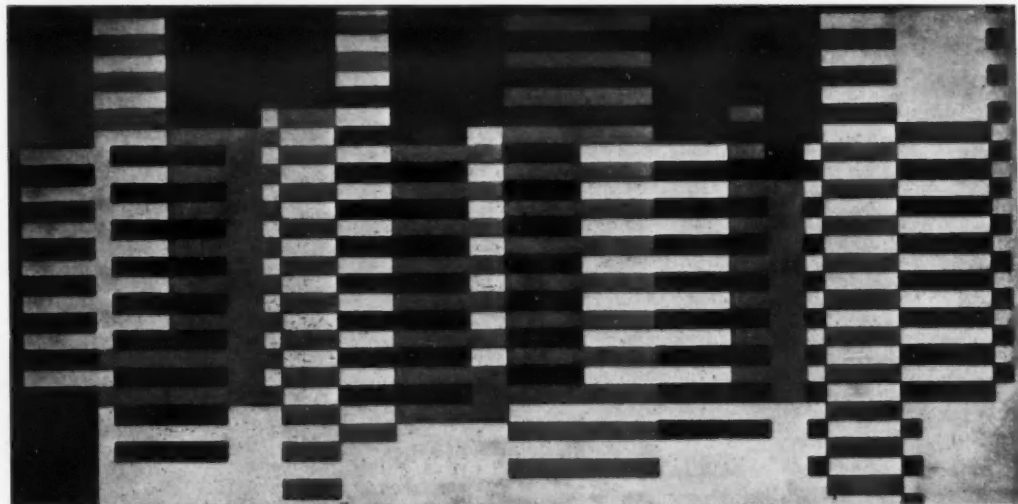
Work by the pupils of these Europeans, unfortunately not included, might make the point of "teaching in America" with punch. Undoubtedly the influence has been great, and good. Most of the painters included have been here for years, and now, with the new wave of immigration of some even more celebrated Europeans, the transatlantic flavor of American art may possibly become even stronger. As to the influence of America upon the work of the new arrivals, they themselves are of two minds. Some of them admit that it has had an effect. The question can't yet be answered, but we can't help asking "Who will influence who?"



LENT BY THE MIDTOWN GALLERIES

FIGURE composition absorbed Simkhovitch—Russian-born and trained, in U. S. since 1924—from the first, the main difference between "The Janitor's Family," 1918 (above) and "Island Beach" (below) being "best described as more optimistic."

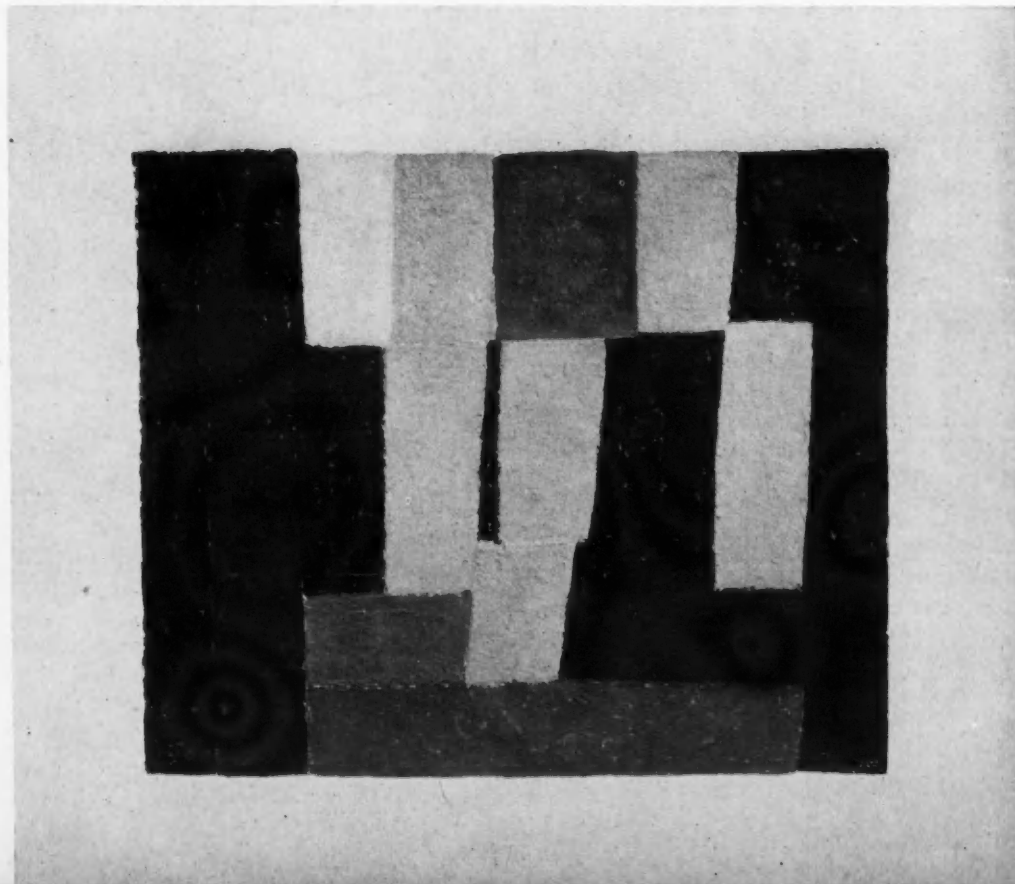
LENT BY THE MIDTOWN GALLERIES



LENT BY THE ARTIST

TO HIS STUDENTS Josef Albers, ex-Bauhaus, here since 1933, recommends study of "what results from parallelism and interpenetration, enlarging and diminution—that after such and other cross-sections we may see the proportion between effect and effort." "The City" of 1928 (above); "Growing" of 1940 (below).

LENT BY DESIGN, INC.







LENT BY MR. ERICH COHN



COLLECTION ADDISON GALLERY

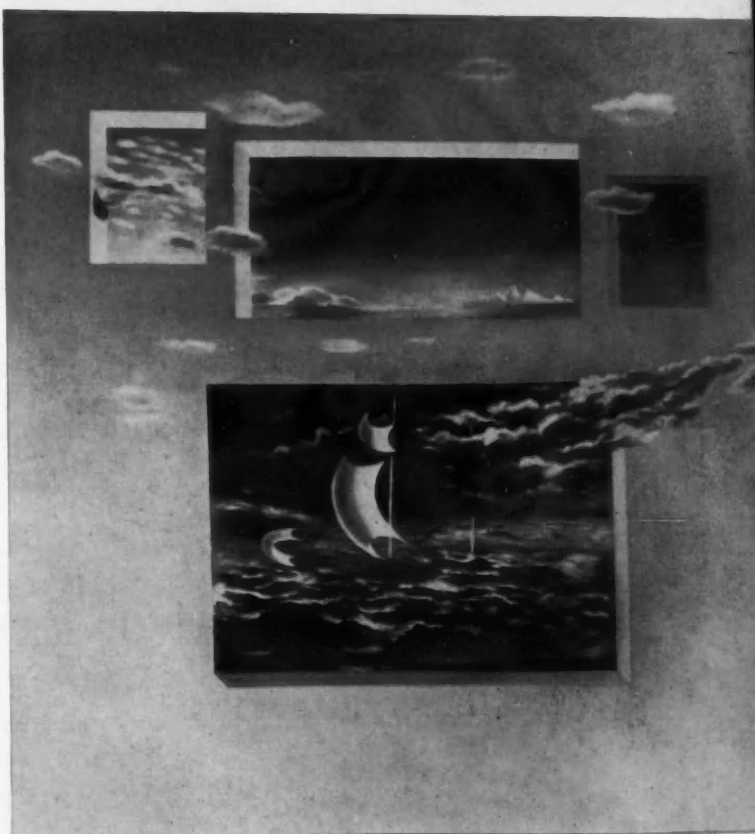
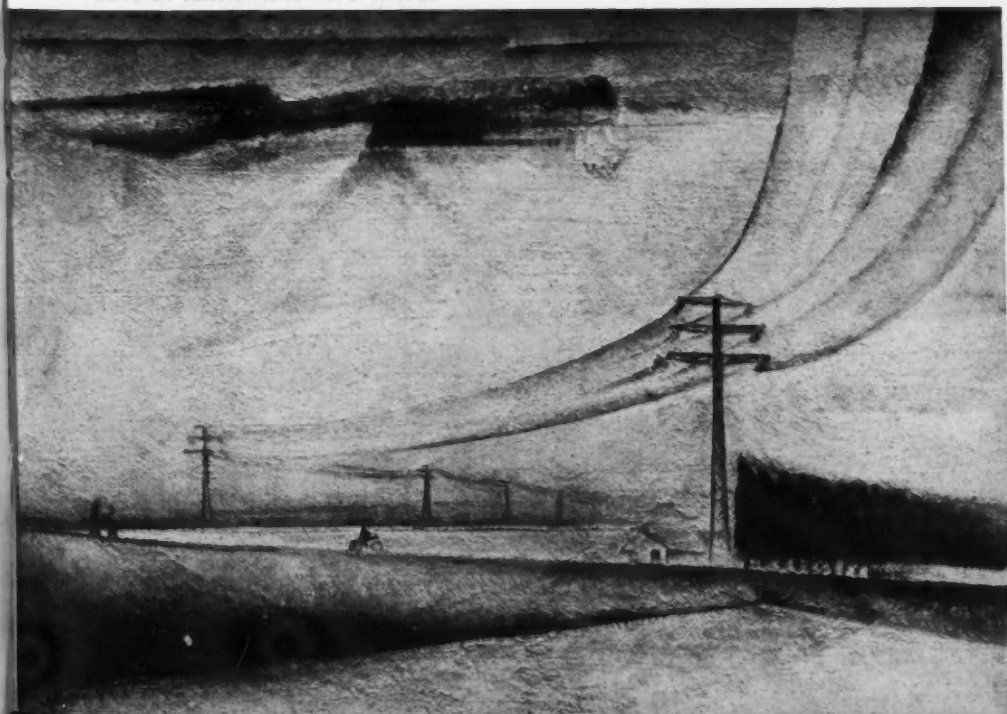
**BEFORE AND AFTER.** George Grosz came to America in 1932 from Germany where he was unrivalled as satirist of such post-War decay as "Street Scene," 1925 (left). The same wave of disgust that carried him to America almost swept the human element out of his pictures: "Wellfleet Bay" (1940) is one of the new wind-torn landscapes (right).



LENT BY THE ARTISTS' GALLERY

**FROM** a semi-abstract style, Werner Drewes, here since 1930, in twelve years has progressed to still less factual subject matter. "Telephone Wires," 1928, dates from the time he was teaching at Frankfurt-am-Main (below). The "methodical experimentation" which he feels would benefit Americans shown in "Delaware" of 1940 (above).

LENT BY MISS KATHERINE S. DREIER



LENT BY NIERENDORF GALLERY

"My painting here is more colorful and stronger" says Herbert Bayer, in U. S. since 1938, who did "Ethereal" (above) in almost Surrealist style in Berlin, 1935. "Signs and Signals," 1940, (below).

LENT BY DR. AND MRS. WALTER GROPIUS



BY A MING MASTER: "CROUCHING TIGER" FROM A FAMOUS CHINESE PAINTING COLLECTION

LENT BY MR. GIOVANNI DEL DRAGO TO THE UNIVERSITY OF CHICAGO



NOTABLE item in the important and rarely exhibited Del Drago Collection of Chinese painting now briefly lent to the University of Chicago (see note on page 9), this Crouching Tiger of about 1500 is exemplary of the decorative and sometimes romantic painting of the Ming Dynasty. The nervous yet tensile calligraphic line, the sense of space, the delicate gradations of economically used color — qualities which made the best of Chinese painting great — are still present at this period. Yet in the Ming epoch, when Chinese conservatism became so ingrained as to stifle originality, inspiration comes from the past. Often, as in the case of the background of this picture, the landscapes appear to be enlarged details of the tiny and superbly noted studies of the thirteenth century.

Both for theme and for manner, the academic artist who produced this large piece, painted on silk and measuring 77 by 50 inches, has made full use of the past. But his combination of wide sweep and minutely felt detail, and the selectivity of his coloring with its rich red-brown and its wispy green heightening an almost monochrome landscape, has produced a work fully expressive of the pre-eminent art of China, its painting.





PRADO, MADRID

## HEROINE OF VELAZQUEZ: THE INFANTA MARGARITA MARIA

HER STATELY, ceremonious appearance as the main figure of *Las Meninas* (above), often called one of the greatest paintings of all time, has made the lovely little Infanta Margarita Maria surely the most endearing personality of the impressive series of royal portraits of the Spanish ruling family painted by Velázquez in Madrid. Hence the re-discovery of the superb life-sketch, nonetheless a complete oil, of the Princess, recently acquired by the Fine Arts Gallery of San Diego (reproduced on the cover of this issue) offers a special delight.

The Infanta, born in 1651, was first painted by Velázquez about 1653 (Vienna, State Gallery) and for the last time around 1662 in the famous full-length with the great spreading skirts (Madrid, Prado). But those two and the great *Meninas* have been the only likenesses of her definitely ascribable to the hand of Velázquez himself, the several portraits of Margarita from the intervening years being either studio replicas or later copies of lost originals.

The portrait on our cover, showing the Infanta at five or six years, was painted in 1656-57, probably a few months later than *Las Meninas*. "The picture," says August L. Mayer, referring to the San Diego twenty-one by eighteen inch canvas, "is as interesting as the famous 'study head' of Philip IV in the Prado as it is a work directly painted in the presence of the sitter and it allows us to follow the master with the greatest intimacy at his activity. I suggest he worked not longer than two hours at this study. What a mastership of technique, how sharp and exact is the reproduction of the face of this child, without any flattery, as we can realize by comparison with the full-length pictures." It is surely a notable addition to the handful of autograph

works of the great Spaniard in U. S. public and private collections.

Together with the monumental canvas at Madrid, measuring twelve feet, one and one-quarter inches by nine feet, two and one-half inches, the two give a special insight into Velázquez' art. For the haunting, subtly dramatic scene so curiously invented for the *Meninas* (which takes its name from the royal ladies-in-waiting who surround the Princess, two of them children, the other a court dwarf so that no adult, according to the rigorous Spanish etiquette, should tower over the Infanta) must have had its origin at just such a moment of life-sketching as later produced the San Diego study.

Here the artist, facing the spectator, has just been painting on the canvas before him, a portrait of the royal parents of Margarita, King Philip IV and Queen Maria Anna, who are seen mistily in the mirror at the background. Obviously, as must have occurred in reality, the Infanta and her entourage have just paid a surprise visit to the studio, for she and one of her maids are still bowing to the sovereigns. In one of the greatest resolutions of the painter's art, Velázquez has commemorated the scene, freezing reality as neither poetry nor prose has ever succeeded in making the passing moment stay. Everything is suspended and yet everything is in motion; you feel the fact of presence at the scene without sensing an intermediary, yet again you realize that the space and color are products of the most baffling of human tours de force. Impersonal as a scholarly historian, Velázquez yet gives you excitement as does the dramatist, the play of passion as does the novelist—whether in the great scene above or the superb human apprehension on the cover.



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← **EPITOME** of English Rococo, ca. 1770, found in a candelabra effectively made of cut glass, a fashion set by the English to defray a tax. Light-refracting flint glass is inherently suited to this Chinese Chippendale-influenced treatment. 22 1/2 inches high. (Opposite)

# The Glass Of Fashion 1670 — 1810

**IRISH** cut glass, ca. 1780, favorite American import, was at a high point when this fruit bowl and pedestal of exceptional quality were made. Only half a dozen examples known. 15 1/2 inches high. (Left).

“**WHO**” wrote the good Doctor Johnson apropos glass, “when he first saw the sand and ashes by casual intensity of heat melted into a metalline form, rugged with excrescences and clouded with impurities, would have imagined that in this shapeless lump lay concealed so many conveniences of life as would in time constitute a great part of the happiness of the world?” Here the Sage of the Cheshire Cheese was probably recording thoughts he had mulled over for some time, because this most celebrated eulogy of the glazer’s art comes from the pen of a man who had spent his youth at Stourbridge, Worcestershire, a principal seat of British glass manufacture at its best period.

This is the era—the Johnsonian eighteenth century and the years which immediately preceded and followed it—represented in the collection of antique English and Irish glass assembled in London by Cecil Davis and recently consigned for exhibition and sale at the New York shop of the Steuben Glass Company. In addition to being a shimmering array of English and Irish glassmaking at their best, the mag-

nificent pieces here furnish a complete illustration, full of aesthetic and associative interest, to the following thumb-nail guide.

**1670-90:** The perfection of flint or “crystal” glass in England about this time provides the British Isles with a trump card in the struggle to wrest supremacy from the Murano glass manufacturers whose Venetian product, for centuries the most highly prized in Europe, is already declining in popularity. In 1677 Sir John Evelyn noted in his diary after a visit to the Duke of Buckingham’s glassworks (nobility and clergy had long been privileged to engage in this trade without the loss of caste) that there were “vases of mettall as cleare, ponderous and thick as chrystal, also looking glasses far larger and better than any that come from Venice.” The cloudiness of earlier English ware is removed by the high lead content of the flint mixture, and this element also imparts a brilliance invaluable for decorative purposes. The thicker the glass, the more brilliant, and thus the fragile product of Murano

**LEAD** glass, ca. 1690, at its best in a giant English goblet with baluster stem. Still suggests mediaeval chalice. 9 1/2 inches high.

**LIGHTER** and smaller are wines ca. 1730 when heavy baluster gives way to single knop. English, 6 1/2 inches high. (Below).

**COACHING** goblet, late glass of 1800-10 imitates earlier style. Made for operators of the Brighton Coach. English, 5 1/2 inches high. (Right).

**WILLIAMITE** cordial, ca. 1740, inscribed to “The Immortal Memory” of the King. English, 6 1/3 inches high. (Below).

ALL OBJECTS EXHIBITED AT STEUBEN GLASS COMPANY





TRICK glass ca. 1730, rare type, which, when tilted, forces liquid over the top. For pranksters. Bird and floral engraving 9 3/4 inches high.

CEREMONIAL cup and cover with vine engraving, ca. 1740. Pedestal foot. English, 14 3/4 inches high.



is given a run for its money. Friable vessels are fine for drinking the health of kings—they have to be broken immediately—and they have a nuisance value in brawls when “joyn’d stools and glasses make a rustling rumour.” But for domestic ware the more durable glass has obvious advantages.

The predominance which British glazers gain in the late seventeenth century they retain for more than a hundred years. The formerly much copied Venetian and Dutch styles give way to native design, and drinking glasses, usually clear and colorless, become the principal objects of interest, though the material is also employed in the fashioning of candlesticks, bowls, basins, pitchers, salts, sweetmeats, and so on. From now until the mid-eighteenth century glass is a rich man’s luxury and designs are keyed for the Quality, almost every specimen being of high caliber. Great glass houses arise in London, Bristol, Newcastle, and in such Irish centers as Waterford, Cork, and Dublin. But maker’s marks are the exception, workmen travel from one center to another taking formulae and designs with them, and several manufactories get their raw materials from common sources. Thus questions of authorship and of exact date are difficult. Twentieth century British collectors stress rarity instead.

**1690-1710:** Nearly one hundred glass houses in England are active, and the Dublin works are established. Heavy goblets (like the early one on page 23), most often with baluster knops on the stems to facilitate handling after a few drinks from the copious bowls, are the rule. Often a pear-shaped bubble or tear—it later developed into the airtwist—is found at the top of the stem.

About this period begins the series of commemorative glasses celebrating events in England’s history and personalities from the Stuart pretenders (long secretly toasted by Jacobites with specially designed goblets) on to Lord Nelson. Examples of these are the Williamite on page 23, and the late coaching glass, a firm’s trophy. In addition to goblets, wines, ales, and glasses for dozens of straight and mixed drinks are made. Later the ales are decorated with gracefully engraved hop and barley vines, and some ciders are embellished with apple blossom motifs. The delicacy achieved in such incising is illustrated by the trick glass and the sweetmeat from the mid-eighteenth century at the left.

**1710-30:** Along with the earlier types of design for drinking glasses, sweatmeats, and champagnes, moulded stems are introduced. Great quantities of English glass are exported to America. In 1729 a factory is established at Waterford which is to produce some of the most celebrated glass of the British Isles—so celebrated, in fact, that the name “Waterford” is later loosely used as a tag for good glass, and still is applied in the twentieth century with little real justification.

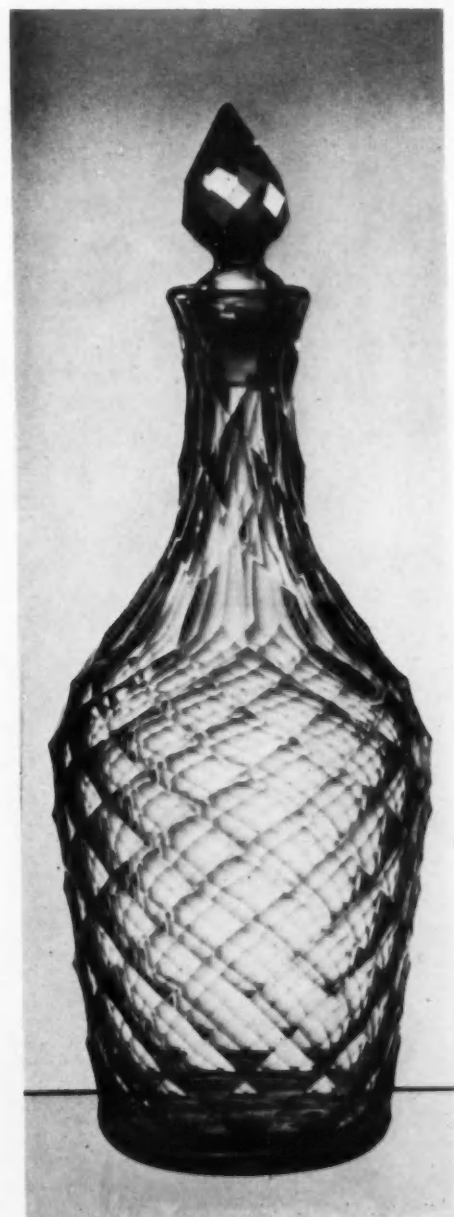
**1730-50:** Most important development in glassmaking comes when, in 1745, the Government sees in the prospering industry a rich and easy source of income. A heavy excise tax leaves the makers hard pressed, and eggs them on to an ingenious solution. (When a similar tax was introduced in Ireland in 1825 it ruined the industry.) The tax is on the molten “metal” and on the unfinished product, and the solution tries to beat the tax by making the finished pieces elaborate and expensive as possible. Cut glass is the answer, and the craft, much more suitable to English flint glass with its brilliance and its light refracting qualities than to the Bohemian wares, is imported from Germany. Later in the century it is perfected by the British who start a world-wide fashion for faceted glass. The glistening English candelabra on page 22, and the handsome Irish fruit bowl on page 23 tell the story.

Before the tax gives birth to the wave of cutting, the style becomes lighter, heavy balusters being (Continued on page 33)



RARE Irish armorial ship decanter, ca. 1800, one of pair. Arms of Caufield, 10 inches high.

PINNACLE stoppers and all-over cutting decorate Irish straight sided decanter, ca. 1770, 12 1/2 inches high.





# Afro-American Art on Both Continents

*The Great Contribution  
of the Artistic Negro: At the  
Source and in Modern America*

BY JAMES W. LANE

ALAIN LOCKE'S recent book, *The Negro in Art*, stopped short of much contemporary Negro painting. Perhaps feeling this, he has helped in the installation of a most instructive show of this branch of American art which has been put up by McMullen, Inc. We can say this of it: the farther removed the Negro artist is from copying a white man's style or subject matter, the better he is. William Carter, who can paint as though inspired, is the only exception to this. But in Romery Bearden's compositions, especially *Picking Cotton*, there is the deep, reverencing rhythm of the colored people. No white man, unless a foreigner to America or a wild dreamer of extraordinary quality, could paint a picture like this. The snakelike, abased body of the Negro, resigned to sing spirituals while he works, is echoed distantly by the background hills. Then there is Ronald Joseph, who painted for seven years and then tore his works to shreds. Maybe he won't have to any more, for his *Violin*, which has found a purchaser, has great merit. Without cross-sections or Cubism it writes much between the lines for the observer to read—about as much as Picasso.

You never did hear of these men before. That is because many of them are janitors and few have exhibited. Loraine Williams, the one woman exhibitor, has had less of a hard time, but her watercolor *Mitta*



MCMULLEN, INC.

"HANDLED so trippingly that one feels like smiling" is "Two Young Men" by John Carlis, contemporary Negro painter (left). Royal goblet from Bakula Kingdom, Belgian Congo (right).



LENT BY MR. FRANK CROWNINSHIELD



LENT BY MR. FRANK CROWNINSHIELD



MCMULLEN, INC.

RARE conventional treatment of a female figure from Gabon (left). Ernie Crichlow's formalized "Mother and Child" (right).

*Women* has fine tones and for so wet a paper is clear in its expression. *Two Young Men* by John Carlis represents a picture that might have become in other hands painfully monumental but the artist handles it so trippingly, so graciously, that one feels like smiling with his two good-natured sitters. As for Ernie Crichlow, his *Young Mother and Child* brings us into a domain of broken lath and plaster and makes the world of the tenements real and, in this case, beautiful.

Then there are the Delaneys, Buford with his *Central Park* which is like Van Gogh in brushing, but like Cézanne in *fête-champêtre* spirit, and Joseph, whose *Movie Theatre* is brown and dark inside, but dramatic. Fred Hollingsworth, who can hardly read or write, knows how to paint rhythmically boats at anchor. By and large, these artists show few weaknesses. Although Carter's *Hester's House* is beautifully achieved, Carter's one fault is to paint arms and hands (as in *Ballet Girl*) much smaller than they warrant as though he wanted suddenly to tie in the composition. Yet he has the most finished technique of all the other exhibitors: he calls his painting "his first love."

Contiguous with the pictures are the marvelous African sculptures from Mr. Frank Crowninshield's collection. Here we would underline as one of the most interesting the Baoulé ceremonial ladle from the Ivory Coast, a body with the "face" of a spoon. The Belgian Congo and Gabon, excellent places for Negro sculpture, are well represented.

Further there are masks, as, for instance, the best known mask in Baoulé art, which is a royal portrait from the Ivory Coast. There is a Bapende warrior with an Etruscan-like helmet from the Belgian Congo, a unique figure of ancestor worship. These sculptures complement in an appropriate manner the art of Negroes from our own hemisphere and show how he has always had his own highly original artistic sense which he keeps uncontaminated.

## IN RE DECOR

### Garratt's New Quarters Feature English Items

**L**AATEST addition to New York's Rue de la Paix, the new shop to which Edward Garratt has moved on East Fifty-Seventh Street, offers one of the most pleasant decorative experiences in recent memory. Against an ingenious background that, in form and color, is suited to the exhibition of virtually any period, French and English furniture of the eighteenth and early nineteenth century styles—both original antiques and reproductions—are mounted with an extraordinarily high degree of taste. Mr. Garratt has an eye for the least hackneyed production of the "great" periods and succeeds in finding those designs that have the greatest appeal to the modern eye. The same spirit he carries out in the choice of upholstery, with brilliant modern materials, and in accessory objects—especially in lamps and shades, the latter in handsome, functional design and execution that are a specialty of the house.

The antique pieces are, for the most part, notable for their good state. The reproductions consist chiefly of objects either impossible or hard to find in the original, twin beds, coffee tables, bed stands, etc., or such vital requirements as additional chairs to increase a given number of a dining-room set. With its own shops for producing and conditioning any item in the decorative category, this firm is able to furnish virtually an entire house out of its stock and staff—a feat occasionally aspired to by department stores, but rarely even attempted by anyone with such rigorous standards of design and taste as Mr. Garratt.

### Britain's Period Pieces in Vernay's Collection

**D**ESPITE ballyhoo about improved structure and revolutionary design in furniture, the eighteenth century remains popular probably because it produced some of the most comfortable kinds of chairs, tables, and chests to live with and to live on. With antiques



VERNAY  
ENGLISH Hepplewhite inlaid commode, ca. 1775.

still one of Britain's chief wartime exports, some exceptional pieces are around, and Vernay has made a catholic and impressive selection for their autumn exhibition. With each of the hundreds of items carefully labeled, the display occupies several well arranged floors in



EDWARD GARRATT  
UNHACKNEYED arrangement of Georgian and Regency pieces in modern taste.

CHIPPENDALE silver table and Hepplewhite chairs, both eighteenth century.  
NATIONAL ANTIQUES EXPOSITION

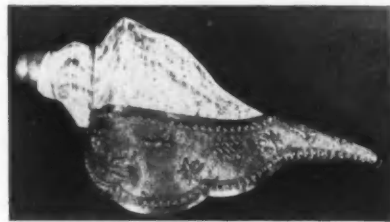


the firm's new 55th Street building.

Among the most beautiful of the new acquisitions is a pair of Hepplewhite commodes of about 1775, built, richly inlaid, and ormolu-mounted in the French taste. More solidly Georgian are some pedestal desks and bookcases, while a pair of shell-carved Queen Anne chairs are particularly interesting because they are fashioned of that South American padouk wood whose hardness and assertively patterned grain are so prized by our own sculptors. The chairs, their slip-in seats covered in contemporary needlework, are dated around 1710. The Classical comes in with a Grecian key motif on the frieze of a rich George II mahogany console, and the simplified later manner is an impressive Sheraton drum table.

### America & Antiques: 14th Annual Dealers' Fair

**S**OLE survivor of the antique fairs which formerly brought the market before the collector each year in London, Paris, and New York, is the four-



JACQUES MARCHAIS  
TIBETAN conch-shell trumpet, silver mounted.

heirlooms from England. Signed family portraits, silver from the time of the Tudors and the Stuarts, fine ceramics and glass with the imprint of some of England's noted artisans will be at the Commodore along with furniture.

The main body, however, still is devoted to our own nation, and bracketed together as "Tokens of America's History" are representative objects of every period from simple Colonial to fussy Victorian. A map drawn by Washington, LaFayette's snuff box, a pre-Revolutionary cook book, and a bell dedicated to Fulton tell the historical part of the story. With the arts and crafts are American primitives, signed prints, china, silver, and glass.

### Musical Instruments of Tibetan Lamas

**W**HEN it comes to applying art to decorative objects, Orientals win the laurels and an unusual exhibit shows what they can do with bones and shells. At Jacques Marchais are musical instruments used by Tibetan lamas and made at Lhasa in the sixteenth and seventeenth centuries. Most spectacular are telescoped trumpets whose bell-shaped mouths are covered in gem-set silver plate (the technique of using silver over bronze is similar to the Sheffield process which it probably antedates) elaborately chased and sculpted. Similarly enriched are conch-shell trumpets and smaller trumpets made from bones of tigers and of human criminals—an origin which gives them strength. Drums are made from bones of particularly holy abbots and from skulls of children, and are fashioned with such delicacy that there seems nothing gruesome about their origin.

### For the Over Mantel: 1000 B. C.—A. D. 1941

**A** COUPLE of thousand years are brought together at Ferargil's in pieces chosen as over-mantel decorations, yet almost all of the objects would be at home in almost any setting. Ancient Persian tiles, Greek sculptures, Coptic carvings and tapestries, a pair of eighteenth century Italian plaques are some of the echoes of the past. Uncommon things come nearer home, too, for there is a rare bronze relief by Thomas Eakins, a magnificent and airy tapestry woven in France from an Arthur B. Davies cartoon, and a group of small bronzes by the same artist. The contemporary range is even more varied. Most original of these (and they would be breath-taking together in a room designed around them) are the sketchy, brightly-stained frescoes in cement by Pietro Lazzari.

The thrice familiar tragedy is again felt in the British section: desire for dollar exchange, threat of destruction from the air, and high wartime taxes have led to the flow of exportation during recent months of generation-old



# THE PASSING SHOWS

## ADES: AN EGYPTIAN'S PARISIAN REVERIES

**P**ICTURES by Adès at Bignou explore lyrical possibilities and emotional essence rather than surface appearances. Thus they convincingly present to America the artistic credo of this painter who believes that the human factor is all-important in art and that poetry best expresses it—the result is painting with a hypothyroid tinge. In this country for more than a year, he is well known to Paris, Rome, and Egypt where he was born.

About ten years are covered by the exhibit. One of the earliest and most effective works has masterly handling of light on a sleeping figure, but this sort of thing was too realistic for Adès'

taste. Into his later pictures (some very large) he projected much more of his own personality, making Copt-eyed personages more vividly of the ancient Near-East than any stone cat out of a Dynastic Egyptian tomb. The landscapes are all reveries in soft earth tones, and by them Adès can transport you to the pleasant land of his own inner vision. Since he has been in New York, he has occupied himself with a series of small canvases of boats, with butterfly sails, which churn up the water and don't seem Surreal. One imagines that they have been tossed off before plunging in and discovering what makes American-skyscraper builders tick. D. B.



BIGNOU GALLERY

ADES: "Divinity (Isis)."

## EARLY AMERICAN: THE JOHNSTON COLLECTION

**T**HE Americana of Fred Johnston of Kingston has made its way to the Schneider-Gabriel Galleries. Here is an array of primitive oil portraits dating from 1825 to 1850, which if not highly aesthetic is of high mores-value. The hands are various and all anonymous,



SCHNEIDER-GABRIEL GALLERIES

PRYOR: "The American Mona Lisa."

except for several attributions, like that of *The American Mona Lisa*, to William Pryor. She is a sad echo indeed of the Louvre lady, sadder in point of technique though jollier in fact. There are a number of children's portraits, circa 1830, a girl with a whip, a boy with a whip and "in pantalettes," that are amusing but less well done than the *Mother and Child with Miniature*. Some of these portraits, notably the *Child with Hoop*, have good landscape backgrounds, this one making the most of green cedars and brown oaks.

The watercolors are rather hard in color, but there is a nice pencil drawing by C. C. Abeel of the lower falls of the Genesee from the west bank at Rochester, dated 1840.

Woodcarvings, such as cigar-store Indians and weather-vanes, a beautiful old tavern sign with a spread eagle, round out an interesting exhibition, to show that our arts, out of the gamut of the professional, were literally home-spun and rough-edged. J. W. L.



MACBETH GALLERY

ANDREW WYETH: "Island Dawn."

## WATERCOLOR'S WHITE KNIGHT: ANDREW WYETH

**I**T'S NOT hard to see why Wunderkind watercolorist Wyeth walks away with so many prizes and why his first one man show, put on when he was twenty, was a sell-out. That was in 1937, and Macbeth is again exhibiting papers painted recently in Maine and full of quality and new achievement. His work is sound as any that is being produced, yet it is bold and adventurous: that puts him in right both with conservatives and with radicals.

Young Andrew Wyeth learned what his illustrator father could teach him about drawing and technique, and then set about finding his own things to say and techniques with which to say them. In the latter respect he gives his medium a new liberation; for free yet cer-

tain stroking older artists can come to school to him.

In recording Maine he gets not only the pattern of its painter-bait landscape, but the wetness of the air and the filtered light as well. And when he is through with the broad sweeps and concentrates on close-ups of crustaceans or bivalves in their natural settings, he produces unforced still-lives replete with lyric overtones. Not all his papers are successful, not all his experiments come off, but he shows them anyhow. The fact that he takes such chances seems to be one of the most hopeful indications that he is not just another flash-in-the-pan. In addition to a good eye and a disciplined hand, he has a soul—a painter's soul at that. D. B.

## A DRAFTSMAN IN THREE DIMENSIONS: ZADKINE

**B**ETWEEN 1540 and 1680—from the height of Alessandro Vittoria's activity to the close of Bernini's—it was the spirit of sculpture to unite the decorative and personal tendencies so equably that the product served at once as an integral architectural unit (even recognizable as such when divorced from its context) and as a work of art in its own right. To many there exists no other period of sculpture in modern Western art to compare with this eminently complete realization of its true function. Despite the painters who have effected a frequently delightful Neo-Baroque or Neo-High Renaissance

idiom, there are few sculptors working today in the same spirit.

Of these, Ossip Zadkine, Russian-born, English-trained, and Paris-working until the recent debacle, is not only



WILDENSTEIN GALLERIES

ZADKINE: "Harlequin," terracotta.



WILDENSTEIN GALLERIES

ZADKINE: "Hands," gouache.

the foremost but head and shoulders at the top. It is a pleasure to welcome him to America again, on the occasion of his current show of terracottas and gouaches at Wildenstein, the first here since his large sculpture exhibition at Brummer's in 1937. In the present event, he shows less of his development since than a glimpse into more intimate phases of his activity. Understandable, when one stops to realize under what



ESTELLE NEWMAN GALLERY

ABRAHAM GINSBURG: "In the Studio."

conditions he and his contemporaries have had to leave France, it is a fact that helps one to a better knowledge of the artist. Was it not the draftsman's line leaping into dimensionality, the pen magically producing stone, that held the secret of Bernini's flowing images? Here the gouaches are irrefutable evidence of the formal roots of Zadkine's style. For my part, in fact, I like them as pictures only when they are least encumbered by drama and continuous action, when they are constructed in sculptural terms and under the laws of simplicity that the plastic artist knows better than any other. Those latter are the large-scale ones like *Hands* and *Conversation*, as well as several of the boldly and yet so solidly made landscapes.

The little terracottas, unhappily too few, are another story, with a favorite hard to pick among these marvelously constructed units so restricted in scale and yet so coherent in effect. The undulating movement of *Harlequin*, the perfect rhythms of *Reclining Figure*, the sophisticated balance of trophies and figure in *The Sculptor*, could be no better if each were ten times as big. Thus conceived and executed, they seem to me an ideal form of modern sculpture with which one can live at close quarters.

A. M. F.

## EILSHEMIUS

AT the Kleemann Galleries, Eilshemius is in the pink, literally and figuratively. A pink style, of which we have hitherto seen little, suffuses these landscapes of the first decade of the century. Save here and there, they are not effeminate and creamy. *Midnight Sail*, of 1907, has taken the theme of churning sea water which attracted him on various occasions, and turned it into a chromatic medley. In 1905, too, he painted a pink sky in *The Adirondacks*, above the waterfall, while in *Delaware Water Gap Sunset*, of 1895, he made it more manly by making it more brightly golden. The most fascinating Eilshemius here is the *Street in Lugano*, of 1900, done when he was traveling on Rothschild money.

The Mahatma was less roseate as the century advanced. He was then in his tawny, flaccid period, when colors, unless violent, look moth-eaten. He was experimenting by painting round-edged frames to his pictures on the canvas. This work of 1915 to 1917 has more movement but less charm. The Pina-

cotheca shows a good variety of it, numbers 3, 5, 15, and 27 being especially interesting.

J. W. L.

## ABRAHAM GINSBURG

COMMISSIONED portraits, which form part of the exhibition by Abraham Ginsburg at Estelle Newman's, are good, and in many of them you feel that the artist has probably gotten a spitting likeness. But they don't give full play to his picture-making talents ably displayed in the studio pieces and in a few landscapes. Ginsburg has a sure way of handling artificial light—always from a single source—and steps up his studies by using it for all it is worth. One landscape showing a couple of boys in a field is a sun-baked honey which puts the sweet smell of summer grass in your nostrils.

D. B.

## ELISABETH LAPINERE

ANOTHER good painter has been brought out by the Passadoit Galleries. Elisabeth Lapinère, as French as her name though she studied painting in Russia, has delicacy, romance, and justness of observation—and shows all three in her *Bois de Boulogne*, 1940. A particular sort of weeping brush stroke, not (as Cézanne's was) truncated or terminated to begin all over again, but one that lightly runs the height of the canvas, distinguishes her work, as in *Spring, Paris* and *From My Studio Windows*. In this technique near things are sometimes more out of focus than far off ones. Perhaps Elisabeth Lapinère is merely far-sighted, as one might judge from *Roof Tops in Bordeaux* or in *New York Skyline*, which is excellently compacted. Yet she sees the near, too, as her *Still-life with Fruit* (or an orange-colored table daringly underlining some pink and purple anemones) manifests.

J. W. L.

## GROUP SHOW

THE group show at the Milch Galleries has one particularly interesting newcomer, Ferdinand Warren, lately a newcomer also to the walls of the Metropolitan. His two pictures, *Central Park Concert* and *By the River*, make night dramatic, pulsating, without making it terrible. Francis Speight's *Grading Playground* and Hobson Pittman's *Evening Siesta* have the deep romantic quality, the one of the plein-air, the other of the indoors, which characterizes each artist. The other exhibitors are Charles Heinz, Lucille Blanch, Sol Berman, Sidney Laufman, Jerry Farnsworth, Helen Sawyer, Adelaide de Groot, Stephen Etnier, Leon Kroll, and Edward Bruce, who contributes an autumn-tinged *Blue Ridge*.

J. W. L.

## MEXICANS

MODERN Mexicans working during their most energetic early phase produced the drawings and paintings at the Bonestell Gallery. In particular Francisco Goitia's sketch for *Revolutionary Dance* has the cruel vitality of

the young years of Mexico's artistic renaissance. (The painting of which this is a study, however, disappointingly antedates the release of pure color.) Orozco's profound, despairing *Requiem* and his four-square yet infinitely subtle fresco studies will remove all doubt as to his stature among those who find his big things merely chaotic. Working drawings are always fun and Charlot's two for the staircase of the National Preparatory School struck us as considerably superior to the finished fresco. His *Mother and Child*, an oil this time, has an infinitely touching feeling for dark unformed creatures. You sometimes wonder how much of the impact of Mexican art depends on its scale. Oversize heads, like the ones here by Siqueiros, Rivera, Paul Aquiano, and again Charlot, get you every time.

R. F.

## KARL ZERBE

FREE experimenter that he is, Karl Zerbe struggles with encaustic on board and does not always come off



PASSEDOIT GALLERY

ELISABETH LAPINERE: "View from My Paris Window."

victor. But he is bold at the Buchholz Gallery and, in the *Girl in Green and Red Dress*, offers a sensitive work. *Marian Square, Charleston*, does not have the feel of the U.S.A. and if successful as encaustic, which I doubt, fails with color and with light. The *Church at Le Haye* is better. The clue to Zerbe is in his choice of subject. When the subject is unusual, then he is. *Sun Spots*, which has its bilious green and yellow sky squared off, is an admirable painting. Zerbe has a marked faculty in suggesting texture. He does it on rope, rusty nails, tree bark, but when he paints a conventional composition like a still-life, then he is almost a conventional painter.

J. W. L.

## FRENCH FRIENDS

IT'S a long jump back to Derain's Fauvisms, but the trip, involving a visit to the French Art Gallery, is worth it. For his *St. Paul's Cathedral* of 1906 and '07 holds down a central space among the names you expect to run into here and outshines them all, including Derain's own subsequent essays. With the color but minus the crudity of a German Expressionist, De-

rain builds himself a splendid structure and, primary tones notwithstanding, gives a very French account of air and atmosphere. Dufy is here at his best and at his slightest: a fine evocative race-course and a foolish fluttery regatta. Vlaminck, however, does not let you down, from a Cézannish bridge, 1920, to his blue-black *Pond in the Forest*. If you are squeamish about raw-beef reds you will not like the *Soutine Roses* but will the early Edvard, which shows him up for the rank Victorian sentimentalist he is. Collectors note the Picasso study for his great Blue Period *Boy with a Horse*.

R. F.

## CHARLES CULVER

A PAINTER of extremely happy faculty for effective landscape composition, Charles Culver, is at the 460 Park Avenue Galleries. Here, last year, he showed some admirable watercolors of Mexico and several of these, all worth seeing again, are in this show. Pupil of John Wicker in Michigan, Culver has doubtless his own originality to thank for making such delightful and competent arrangements as *Bellaire Court House*. In oils his contours become *bordures* and he finds the going very easy in winter scenes, which he treats with marked feeling. Two thumbnail landscapes in shadow-boxes and two sketchy flower-pieces in oil on fuscous backgrounds merit attention.

J. W. L.

## GALLERY STANDBYS

AT THE Downtown Gallery are some curiosities. The pictures being shown are somewhat out of their authors' commoner styles. Lewandowski,



460 PARK AVENUE GALLERY

CHARLES CULVER: "Winter Landscape with Pheasants."

KARL ZERBE: "Marian Square, Charleston," encaustic.

BUCHHOLZ GALLERY







FERARGIL GALLERIES

DE HIRSH MARGULES: "Traps and Houses," watercolor.

MATTA: "Deep Stone."  
PIERRE MATISSE GALLERY



who claims he came East to see Hoppers and Sheelers, has a watercolor, *Lighthouse Point*, as garish as either but owing allegiance to neither. The Hopper of *Lighthouse at Two Lights* could have painted it. Then there is an ectoplasmic Peter Blume, *Weather-vane*, lately seen in all its fantastic ugliness at the Dealer's Show. The Sheeler *Winter Window* is one of his easiest on the eye, although the glare of a winter ski-trail lies outside the window. But where Sheeler has usually painted *das Ding an sich*, this time, of all things, he paints a pastiche. The window and room are in Ridgefield, Connecticut; the ski-trail is in Vermont. Which did he paint from imagination and which from fact? Niles Spencer, who has loosened up considerably of late, heads the other contributors. J. W. L.

## SCHOOL OF PARIS

ANDRÉ MASSON, as Pierre Matisse, explains, has always been preoccupied with insects. Now, after a summer in our rich, teeming American countryside, he has turned out a subtle green-pink-yellow composition which breaks down into a veritable mob scene of legs, wings, and carapaces.

This is only one of the interesting and brand-new pictures showing at this gallery until the end of the month. Matta, the young man whom people are keeping an eye on, has done for it his best to date, *Deep Stone*, a cosmic whirlwind of color with the glint and clink of unset jewels. Into his breathless, glassy void Tanguy is putting more and new objects—little bright tokens which point up the empty spaces. The new Miro is interesting mainly for textures, latest preoccupation of this artist. We liked, too, the candlewick-tufted textural look of the Juan Gris and noted with astonishment a Rouault judge who was rosy and positively genial. Old

friends include a 1937 Picasso carried to just about the limit of the front face-profile double vision phase, a Matisse of even date, and an early Chirico. All of which adds up to a show you want to see. R. F.

## MARGULES; CHENEY

REPORTER in winter and feverish creator of some of America's most original watercolors in the summer time, De Hirsh Margules tore off twenty-odd papers in as many days on a visit to Maine's Penobscot Bay region. They are at the Ferargil. Margules has a way of seeing things intensely and of establishing and maintaining a dramatic mood. He can be tranquil and positive in painting bay and cliffs, excitingly abstract in noting many-colored boats, shy and lacy in recording impressions of fishing smacks and nets. Pictures by Russell Cheney (one of the Cheneys) follow the Margules show, but only in point of time. Cheney hasn't much of a flair for anything save design, and that alone isn't enough. D. B.

## WHALING PRINTS

THE Old Print Shop gives us the whaling print. If we are apt to think of this as a purely American or British phenomenon, let us not overlook an early seventeenth century Dutch etching that commemorates the beaching of a whale on the now fashionable sands of Scheveningen, or some limpid mid-eighteenth century French engravings with deep blue-green skies. The cream of the American lithographs, as a collector's item, is the earliest, dated 1835; but the best artistically is the one made by Endicott from drawings by Best and Swain Gifford, about 1862. Most of the American ones seem to feature the monsters in the Pacific. J. W. L.

## RACONTEURS

ALTHOUGH the John Levy Galleries are now concentrating upon its nineteenth century apogee, the story-telling picture, is by no means past and gone. We have our Dalis, Lauren Fords, Currys, and Marshes, who merely trick out their tales in other techniques and other idioms. But it is good to see these nineteenth century works again. Well drawn and highly polished as to local color they were. Vibert indeed in the latter respect is the father of what is known as the French watercolor. He devised the technique, not a whit less sparkling in such color than his oils. In *The Duel* he had as animated a subject as Meissonier (outside of his huge battle scenes) and Fortuny ever had and, with brash costumes, makes the most of it.

A monastic orchestra that is composed of three pieces and a cello is described to us by Theodore Cederstrom, the Swedish painter who was as like Meissonier and Bonnat as Vibert.

The nineteenth century genre master was frequently a *salonnier* and nothing more. He has as many medals as a general's breast has ribbons. Such was the Swiss Castres, the Spanish Leon y Es-

cosura, the Italians Detti and Pasini, the American Verplanck Birney, and the French Gérôme. They are all here in their academic glory. The Flemish De Brackeleer, in the largest of these canvases, *The Golden Wedding*, need not be beholden to any one (though the catalogue says it is Van Bree) as to how to paint and one's only regret is that so often these painters were doing the costume—rather than the contemporary drama. Yet one day they shall have value as antiques. J. W. L.

## CHILDREN'S ART

WHEN Macy's threw a milk and lollipop cocktail party at which guests under fourteen launched an art exhibition, they had something on their hands in more ways than one. The occasion was the initial display, preceeding a national tour, of the color prints devised for children by Mervin Jules and Chet La More. Using the silk screen method which allows freedom in the use of color and low figures on the price list, they score a touch-down. Their object is to abolish the coy and the pretty and to play up to children's love for strong design and bold colors. Thus they feed to the younger generation fare which will really develop

aesthetic taste. Like the children's section at the Zoo, it is our guess that the adults won't permit themselves to be excluded from the fun. D. B.

## EVERGOOD; OLDS

WHEN Phil Evergood was doing a mural at Kalamazoo last year, he took time to dash off a number of drawings of industrial themes in nearby factories and landscapes of the surrounding country. These are at A.C.A., and if they are not strong and polished as the best of his oils, they are authentic Evergood. Which is enough. Here also Elizabeth Olds shows what she brought with her out of Maine this summer; gouaches which sweep and laugh and carry you with them. D. B.

## DOBUJINSKY

DESIGNER Dobujinsky's show at Marie Sterner's opened about the same date as Gilbert Miller's Broadway production of *Anne of England*, and includes costume sketches and backdrop projects the Russian artist made for the play. The backgrounds, vast gardens on the Le Nôtre type, reveal how much abler than a Frenchmen a (Continued on page 32)



THE OLD PRINT SHOP

ENDICOTT after Van Best and Gifford: "Sperm Whaling, the Capture," 1862.

GERARD PORTIET: the story-telling "A Visit to the Lawyer."  
JOHN LEVY GALLERY



# Dispersing a Collection Huge But Unsung

*The W. S. McCall Pictures  
and Art Objects Brought from  
St. Louis for Exhibition in New York*

ONE of those curious episodes to be encountered only among art collectors is about to unfold its dénouement on that amazing fifth floor of Gimbel Brothers where the William Randolph Hearst and Clarence Mackay Collections have lately been singing their swan songs.

It might be supposed that one man's ownership of more than a hundred paintings of various periods, besides a huge group of old English silver, of English furniture, of Chinese porcelains, of maiolica, of Egyptian and Etruscan gold objects, and of jewelers' and goldsmiths' art of all periods, could not, over a period of years, escape the notice of those professionally interested in the field. Certainly far smaller and less important aggregations have had spectacular attention in a country where publicity grows on trees. Not so the results of the painstaking collecting of Mr. Warner S. McCall, who shunned lime-light with great success. A former business associate of Henry E. Huntington,



GIMBEL BROTHERS

founder of the great Pasadena library and gallery, Mr. McCall emulated the avid acquisitive tactics of the railroad pioneer, yet in the art world his name is known only for his donation of the McCall Wing to the City Art Museum of St. Louis.

Now, however, a collection to be compared in size with some of the largest still in U. S. private hands makes its first public appearance. Only a fragmentary portion was available for inspection as these lines are written, but sufficient to suggest that apart from the individual items for themselves, here is a concrete picture of a collector's taste, intact and completely personal, that is bound to be unique. Here are Italian primitives and Vermeeresque Hollanders alongside Winslow Homer and Bouge-reau. Here is magnificent silverwork by Paul Storr alongside Barbèdienne bronzes that look as though they were cast in gingerbread. Like the Hearst Collection, though different in content, this is a chapter in American collecting.

FEMALE PORTRAITS in three masters' styles from the McCall Collection: "Lady of Quality" by Janssens van Ceulen, ca. 1640 (above); "Mary Palmer" by Sir Joshua Reynolds, before 1779 (below, left); "Elizabeth Lovett" by Gainsborough, ca. 1750.





# ART NEWS OF AMERICA

(Continued from page 9)

century panel painting of the Madonna and Child by the Italian master Benedetto Montagna. Though this son of Bartolommeo Montagna, founder of the Vicenzan School, is best known for his engravings, he was by early training a painter—known indeed as "celeberrimus pictor" to his fellow-townsmen. In a style which reflects the traditions of Vivarini and Giovanni Bellini of neighboring Venice, Montagna shows us the Christ Child seated upon a parapet in the foreground behind which stands the Virgin, her hands crossed in adoration. In spite of their devotional aspect both figures emanate a vigorous character true to the Vicenzan School. A delicate North Italian landscape appears in the background.

## Japanese Prints for Boston's Museum

PRINTS of the Ukiyō School, giving Boston's Museum of Fine Arts a representation of this art probably excelling in artistic value the sum of all other similar collections, compose the magnificent group assembled by Bostonians William S. and John T. Spaulding between 1909 and 1921, made over to the Museum in 1922, and now permanently transferred. More than 6,000 prints representing the works of about 120 artists—Moronobu, Kiyonobu, Kiyomasu, Masanbu, and others—are available at the Museum for study by special students.

Germ of the collection was a fine single Hiroshige the Spauldings bought on a tour of Japan in 1900. After that they took every opportunity to make outstanding accessions in the field, and were recognized as leading collectors. Many of their prints were at one time the property of such connoisseurs as Professor Fenollosa, Baron Sumitomo, Colonel Appleton, and Frank Lloyd Wright.

## American Designers' Conference

"DESIGN in the National Emergency" was subject of 1941's National Conference of the American Designer's Institute meeting in New York early in October. Keynote of all talks was stress upon need for simplification and search for new materials. It was agreed that not only practical but aesthetically improved design could be made a by-product of the day. Speaking from the Government's point of view, James F. Bogardus of OPACS stated, "We are concerned with the kind of research that will apply alternative materials and methods, effect savings in materials, labor and transportation, cut costs, produce the necessary, agreeable design..." In discussing the part played by her artists in Britain's war efforts Jan Juta described the Central Institute of Art and Design whose birth was hailed as the most important event in British art for 150 years.

## New Aims of College Art Association

TO ITS "old" members and to an expanding new membership which it gives us a reassuring report on, the College Art Association has recently issued a statement of its program and aims for the coming year. This, in capsule form, approximates the following: Resolved that the function of the art historian as a scholar shall not interfere with his power to analyze and interpret art as a basic human endeavor; that art historians shall give full value to the aims and educational influence of practicing artists; that a fuller cooperation with libraries, museums, art departments, and learned societies can best serve its members. Further proj-

seum of Fine Arts is celebrating its first decade of life with its most ambitious doings to date, most of the galleries being given over to the show. The Italian Renaissance group, lent for the occasion by New York galleries, centers about two recent purchases, *Saints Mary Magdalene and Paul* by Giovanni Massone and *Constantine Before the Walls of Jerusalem* from the School of Paolo Uccello. In the following gallery Rubens' *Portrait of a Lady in Black* and Van Dyck's *Martyrdom of Saint Sebastian* point the way to the great names of England which include, alongside the classic eighteenth century portraitists, a large group of Rowlandson drawings.

Since the Museum owes its existence to the generosity of Mr. and Mrs. William Singer, Jr. of Olden, Norway, it

Whittemore Collection of Rhode Island, including Renoir's *Girl with a Cat*. Degas and Whistler are also represented (reproductions will appear in the next issue of ART NEWS). To these the already announced chefs-d'oeuvre from the Chester Dale Collection will be added about Nov. 15.

● The increasingly popular practice of presenting live artists at grips with their medium is the order of the day at the Museum of Natural History where technical demonstrations by WPA artists and technicians represent "Art in Action." Muralists, sculptors, lithographers, and even the Art Teaching Division in class session will now give that ubiquitous creature, the modern layman, his glimpse behind the scenes.

● Philanthropist, music patron, and art collector, Mrs. Christian R. Holmes, died at her Long Island home on September 29. She contributed to many New York museums and art educational institutions. Her magnificent collection of Chinese bronzes was the subject of an article in the August ART NEWS.

● Watercolors, again, have proved popular in Chicago where the Art Institute reports the sale of twenty-five items out of their Twentieth International which closed on October 5 and is now on view in New York at the Metropolitan Museum.

● From the grain of seashells to the myriad reflections in the surfaces of pottery or polished metal, textures have increasingly interested Frederick Thompson since he came to live in Pittsfield two years ago. Rewarded by a one man show at the Berkshire Museum this month, Thompson has come a long way from the Impressionism with which he was once associated.

● On a hot night last July Charles R. Perkins, a Negro porter, lowered some \$10,000 worth of paintings from a back window of the furniture dealers W. & J. Sloane's to sell them, including a \$5,500 Copley, for trifling sums. Perkins' recent arrest elicited information which led to the finding of the Copley. It is believed that the other works will also be recovered.

● October 16 will see three new states of being at the Metropolitan Museum. The first is a new restaurant which, both as to fare and surroundings, should prove a model of its kind. For the young, a Junior Museum will provide games, exhibitions, and instructive entertainment. In the Verplanck Drawing-Room the American Wing offers still another documentary record of an eventful period in our history.

● In announcing the appointment of Harold Parsons as Art Advisor to the Joslyn Memorial in Omaha, ART NEWS erroneously stated that he was "formerly" connected with Kansas City's first museum. As Mr. Parsons has retained his position with the William Rockhill Nelson Gallery, our apologies to it, to him, and to the Omaha Joslyn Memorial.



PRESENTED BY MESSRS. W. S. AND J. T. SPAULDING TO THE MUSEUM OF FINE ARTS  
GEMS of the Ukiyō School: "The Actor Tsutsui Kichijuro in the Spear Dance Performed in 1704" by Kiyonobu (left); "Woman in a Pink Dress" by Shunsho.

ects are to increase the number of illustrations in the *Art Bulletin* and to launch this month a new periodical dealing with teaching problems, the *College Art Journal* replacing the recently suspended *Parnassus*. Suggested possibilities include a modest annual devoted to Far Eastern Art and the publication of outstanding doctoral theses.

## Hagerstown: 10-Year Museum Jubilee

THE month of October has seen more than pink coats in Maryland's scenic and sporting Cumberland Valley, for the Washington County Mu-

has been deemed appropriate to hold a simultaneous showing of Mr. Singer's own paintings. It is regretted that the author of these Northern landscapes, at present in his native country, is not only absent from but unaware of the celebrations being held in his honor.

## News in Brief: The Last Word

● The National Gallery is presenting Washington with nearly as rich a showing of the French nineteenth century as it possesses of the Italian Renaissance. Just announced is the long term loan of several masterpieces from the Harris



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## The Passing Shows

(Continued from page 29)

Leningrad-bred Russian may be in recapturing the late seventeenth century French idiom. Some projects for a *City of the Future*—Piranesi-like dreams—will terrify you after you have finished admiring their structure as pictures. Fortunately in the real city of the future cantilever construction will probably do away with such hair-raising piles of supporting masonry, but the Dobujinskys are effective anyhow. D. B.

### FRELINGHUYSEN

DETAILED study of animal anatomy occupies Thomas Frelinghuysen, and his bronzes at O'Toole show it. No mere recorder of impressions, he knows what he is doing when he models a cat, a cow inspired by the late Elsie Borden, or a dynamic boar, the latter demonstrating that Cro-Magnon and mediaeval sculptors haven't complete monopoly on making the most of this beast. Humor is in all of this, and in a brilliantly rendered parody of the Oriental entitled *Modern Kuan Yin*. D. B.

### STAN

AN M.D. when he isn't an artist, Stan has for years been painting the sort of primitive which can really hold you. Currently, at the Artists' Gallery, we nominate his figures: appealing, awkward, and recalling the nineties in spirit though not in style. Here is also a cycle interpreting Negro spirituals and news events. The landscapes, uneven in quality, are some of them very fine: when he wants to, Stan can get from the woods around Pawling pretty much the sort of thing Hartley wrests from Maine. At other times he goes soft, with opalescent water; or bright, with patterns like Japanese prints. D. B.

### EAST INDIAN CRAFTS

THE Rose Parkins Biddle Collection of Indian, Tibetan, and Kashmiri arts and crafts is at the Alma Reed Galleries. It consists of Kashmere embroideries, Kashmere silver (often in forms reminiscent of the howdah), Indian embroideries, with Afghanistan wedding suits. A diverting and disparate collection, it is the result of efforts by an American woman who aided in the development of the great Jamshedpur Tata Iron and Steel Works. J. W. L.

### MORE NEW SHOWS

MOST mature of the five artists at the Vendome is Nikol Schattenstein whose admiration for the masters, if it has impeded the development of a personal style, has helped achieve a technical facility. His is a convincing portrait of Walter Wanger. Originality is the forte of some of the others: Anna Conzani, whose miniature black bathers seem to be done in petit point; Rock-

well Schaefer, who can make trees dance in a sweepy gouache; Elias Stickny, whose sharply focused landscapes stress perspective. B. Stein makes her debut with experiments, some interesting.

OUT of the show that houses them, the following pictures at the Morton Galleries group stand forth: Robert Blair's admirably spirited, daringly colored *Cattle Crossing*; *The Open Road*, by Jessie M. Roberts; Elinor Casey's *Sketch*, a few dabs of color ticking off a fine watercolor of a boy reading by a stream; Josephine Bettoli's *Visit to Lake Como* in the manner of Jean Hugo; and *The White Church* by Frederic Rockwell, a painter who, as was seen in Washington recently and now at the Whitney Museum, is beginning to do very well for himself in compressed papers where so much is immanent as to give hardly air enough to breathe.

THAILAND receives the study of Edward Brown, who at the Newhouse Galleries is presenting watercolors from that region. For this observer, with the exception of *Return from the Rice Fields* and *Boats on Beach*, they have only average color qualities. The fields in the landscape make nice areas of composition and the sky is frothed up in a violet threat.

IT TAKES patience and talent to tame line. Leo Amino, whose wooden sculptures at the Clay Club encase various types of superbly exotic grain within absolutely fluid shapes, scores high on both counts. The patience and the love of line may be his birthright, since he is a Japanese native. But there his Orientalism ends, for his point of view is completely Western. Three years, and as many periods are represented: first came bulky, bulbous, and emotional abstractions; then a period of realism depicting lynchings and laundresses; then the latest phase, graceful, with stylized torsos realized in highly burnished woods through neatly correlated convex and concave surfaces. They make it, and they escape being "arty."

JONGKIND published in 1862 a charming series of seven etchings which he called "Memories of Holland." He printed them himself and, like the *Chemin de Halage*, each one has that simple, clear, wind-swept quality which is the characteristic of Jongkind's art, whether in print or painting. H. V. Allison & Co. give us fourteen other etchings, comprising the complete twenty that Jongkind did. Among these *Vue de la Ville de Maaslin* and *Vue du Port au Chemin de Fer à Honfleur*, of 1866, are preferable. Seven watercolors in the same stirring spirit are bracketed with the prints.

WHERE current "escapist" literature falls down, pictures can do the trick. If you really want to lose yourself for an hour or so, you can do no better



than to try Neumann's New Art Circle, where advanced contemporaries and tiny but sterling European fifteenth century primitives are displayed side by side with the successful insouciance in which this impresario excels. Alonzo Hauser's terracottas of a brave new world are still around: they are diminutive caricatures of the coy, the savage, and the bombastic, and they alone are worth a visit.

**N**OT in these parts for two years, De Witt Peters turns up at the Wakefield Bookshop with a batch of strongly painted watercolors from California, Mexico, and the South. For all of his breadth of wash he interfuses much detail. They might be simpler and clearer.

**I**N Pearl Laskoski, an Iowa primitive, Argent has something by way of a better mousetrap. She is worth a trip over to West 57th Street anytime. A bit on the lush side for a primitive in her

out-of-doors scenes, her interiors are prizes of acidity and sheer charm of pattern. She shares the gallery with Mary Prichard and Edith Morehouse, who are both definitely ladylike.

**P**RIZE-FIGHTER Tony Sisti, now exhibiting drawings of the ring at the Babcock Galleries, has more punch as boxer than as draughtsman. Yet from the one landscape he exhibits he shows a good sense of composition. Subject matter can change a man, yet in this case one hardly sees why. Poor Sisti's ring-sense has left him just when his art needed it most.

**T**HOUGH it includes things earlier and later, the nineteenth century at its Continental Academic best—and worst—is stressed at the Lasslow Art Galleries' uptown show. Among the stars are Corot, Tait, Gérôme, Michetti, and some of their antecedents and followers.

## The Glass of Fashion

(Continued from page 24)

becomes lighter, heavy balusters being replaced by more fragile ones with simple, and sometimes (as in the case of the wine on page 23) single knops. Balustroid stems and elegantly drawn trumpet bowls come in, introduced by makers at Newcastle who cater to the wealthiest trade. Further attenuation results in some knopless, plain stems. The tear of the seventeenth century has become a delicate airtwist making a spiral design throughout the stem. A further elaboration is the introduction of the opaque twist, sometimes in multiple series, which provide untold possibilities for fanciful treatment. Peculiarity of the years between 1736 and 1745 are thick gin glasses with small bowls, the timely result of a high tax on the popular liquor known to the parlor as "Spirit of Adona" and in the tavern as "Cupid's Eyewash," "Strip me Naked," and other terms smacking of twentieth century American Harlemese.

**1750-70:** Bristol, with its precious blue wares—the result, perhaps, of the introduction of antimony into the metal—and its painted opaque glass, is at the top of its productivity about 1760. Decoratively painted glass chinoiserie is the mode, and most celebrated of the Bristol decorators is Michael Edkins who worked with Delftware before turning to the lucrative glass painting.

In other centers, cut glass sets the pace, and many variations of the diamond, rosette, thistle, and other patterns are employed. While certain motifs are sometimes associated with particular towns, the test is by no means absolute. The cutting is found on bowls, pitchers, goblets, and the like, and drinking glasses with plain bowls often have faceted stems. Candelabra of the quality of the one shown on page 22, begin to be important in this new style, their notched spires, cut chains, and delicate stars making a fairyland in the candlelight. During the

nineteenth century the cutting of glass became over-elaborate to the point of absurdity, but at this period it is found at its sparkling best.

**1770-90:** In glass stems the airtwist and the opaque twist find their logical successor in the colored twist, a favorite of General Washington who was always careful to import the last cry in such appointments. The exportation to America increases yearly, particularly from Ireland, and it is believed that more old Irish glass (though not many pieces are of the quality of the fruit bowl on page 23) is to be found here than in the country of its origin: 64,348 drinking glasses alone is the score for 1791, and not all the American colonies are represented in this count.

**1790-1810:** High point of the great period in quantity of output; for aesthetic quality, the beginning of the end. Along with great bowls and smaller table furniture, decanters (such as those illustrated on page 24) were popular. Their necks were ringed and their bodies faceted to insure steady handling by heavy drinkers.

The *fin de siècle* taste affecting all the arts of England and France is expressed in objects which lose sight of the real essence of materials employed. In the case of glass, opaque Bristol ware imitates porcelain, and ornamental toys are made instead of drinking glasses. At Waterford, blue and white Wedgwood (which, in its eclecticism has ceased to be either ceramic or sculpture) is combined with glass branches and prisms, sometimes in the colors which plays a great part in British glass after 1800. The purity of the medium is lost, and the taste expressed is that of the rising bourgeoisie. With the Napoleonic era, the use of the material is so universal and the production is in such quantities, that the cheap outnumber the fine. Present day America

(Continued on page 35)

## DURAND-RUEL GALLERIES

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**ART NEWS**  
136 E. 57 St., New York

Statement of the Ownership, Management Etc., required by the Acts of Congress of August 24, 1912, and March 3, 1933, of ART NEWS, published semi-monthly from October through May, monthly June through September, at New York, N. Y., October 1, 1941.

State of New York,

County of New York, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Alfred M. Frankfurter, who, having been duly sworn according to law, deposes and says that he is the Editor of ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, The Art Foundation, Inc., 136 East 57th Street, N. Y. C.; Editor, Alfred M. Frankfurter, 136 East 57th Street, N. Y. C.; Managing Editor, Rosamund Frost, 136 East 57th Street, N. Y. C.; Business Manager, none.

2. That the owner is: The Art Foundation, Inc., 136 East 57th Street, N. Y. C.; Thomas I. Watson, Chairman, 136 East 57th Street, N. Y. C.; Alfred M. Frankfurter, President, 136 East 57th Street, N. Y. C.; Walter W. S. Cook, Secretary-Treasurer, 136 East 57th Street, N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

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ALFRED M. FRANKFURTER, Editor.

Sworn to and subscribed before me this 26th day of September, 1941.

THOMAS G. DUNNE  
(SEAL)

Notary Public, New York Co. No. 51  
Reg. 3-D-41

My commission expires March 30, 1943.

## COMING AUCTIONS

### Americana: the Barber Collection

WESTERN items and other Americana and Canadiana will be offered at the Parke-Bernet Galleries on the afternoon and evening of October 22 and the afternoons only of the two following days. The collection, formed by the late Guthrie Y. Barber and sold by order of Courtenay Barber, executor, includes first editions, overland narratives, captivities, autographs, Bealle's publications, and the manuscript journal of Daniel W. Harmon, fur trader. Along with an important collection of Currier & Ives lithographs, the group will go on exhibition on October 17.

### Hangar Club Furnishings to Be Sold

THE luxurious furnishings of The Hangar Club, removed from the Clubhouse at 36 East 63rd Street, New York, and sold by order of the City Bank Farmers Trust Company, will be

ware, and a small group of English and American silver from the Howe, Fish, and other collections.

### XVIII and XIX Century Paintings

BRITISH, French, German, and American eighteenth and nineteenth century paintings, property of the estate of Margaretta C. Clark, late of Bernardsville, New Jersey, and sold by order of John B. Clark and Central Hanover Bank & Trust Company, Executors, together with property of Howard Murray, Esq., of Canada and other owners will be dispersed at public auction at the Parke-Bernet Galleries on the evening of October 23 following exhibition commencing October 18.

The French school is represented by L'Hermitte, Corot, Gérôme, Cazin, Harpignies, Meissonier, Monchablon, Boudin, Daubigny, Boldini, Clays, and others. Eighteenth century works include fine English portraits: *Portrait of Sir William Molesworth, Bart, M.P.* by



ROBBINS SALE: PARKE-BERNET GALLERIES

IN THE INFORMED XVIII century manner, one of a pair of decorative still-lives by Claude François Desportes.

dispersed at public auction at the Parke-Bernet Galleries on the afternoons of October 22 and 23, following exhibition commencing October 18. The sale comprises mostly mahogany in Hepplewhite and Sheraton style and period, as well as a large number of leather club chairs, writing tables, bookcases, dining- and bedroom furniture.

### Early American Glass & Decorations

EARLY American glass including the E. R. T. Sheldon collection together with glass from the celebrated William T. H. Howe collection will be dispersed at public auction on the afternoons of October 24 and 25, following exhibition commencing October 18 at the Parke-Bernet Galleries. This will be accompanied by early American furniture, chintz and wool coverlets, old pewter, Staffordshire and Bristol luster-

James Northcote, R.A., fully signed and dated 1792; *Portrait of Sir Astley Paston Cooper, Bart*, a sketch for the portrait in the Royal College of Surgeons by Sir Thomas Lawrence; and portraits by R. Wilson and J. Opie.

Included from the collection of Howard Murray, Esq. of Canada are *Portrait of Cecile Volage* by Greuze and a recorded Velazquez—a replica of the two central heads from the painting of *Los Borrachos*, both formerly in the Holford Collection. A pair of portraits by Thomas De Keyser is from the collection of the Archduke Franz Ferdinand of Austria. American painters include Moran, Tait, Wyant, and others.

### Great Books: the Newton Library, Part III

THE third part of the famous Newton Library will be dispersed by public sale at the Parke-Bernet Gal-

leries on the evening of October 29 and the afternoon and evening of October 30 following exhibition commencing October 25.

On this occasion will appear the Ouvry-Carysfort-Proby copy of the First Folio of William Shakespeare, Harriet Shelley's suicide letter, the rare Aitken New Testament, also the *General History of Virginia* by Captain John Smith in an excessively rare printing, and Robert Louis Stevenson's original manuscript map of *Treasure Island*.

### Fine French Furniture; Decorative Paintings

FRENCH furniture, Chinese porcelains, and objects of art, property of Mr. Herbert D. Robbins and formerly contained in his New York residence at 1034 Fifth Avenue, will be dispersed at public auction at the Parke-Bernet Galleries on the afternoon of November 1 following exhibition from October 25. The collection, predominantly French in character, was formed by Mr. Robbins during his frequent visits to Europe and includes an assortment of commodes, cabinets, *secrétaires*, tables, and consoles by or after eighteenth century French *ébénistes*.

Complementary to the furniture are the girandoles, clocks, *chénets*, and *flambeaux*, some of which are the work of the noted Paris maker, Eugène Hazart and possess the rare mercury finish; others were acquired through Mme. Doucet and other prominent Paris dealers.

A few paintings include still-lives by Jan van Huysum and Desportes and a signed pair of cartouche-shaped paintings from the series of twelve by Lajoue originally in the collection of the Duc de Picquigny. These were recorded in the celebrated French work of decoration by Desiré Guilmaud, Paris 1880-87.

The collection is completed by a group of Chinese porcelains of the Ming and Ch'ing dynasties; table china, including a Coalport dessert service and a pair of Louis XV Sèvres porcelain *seaux*, painted by Baudouin; and Georgian and French silver, notably a fine tea service by Odier.



ROBBINS SALE: PARKE-BERNET GALLERIES  
LOUIS XV parquet corner cabinet.



(Continued from page 33)  
is now witnessing a revival of the functional use of clear glass, simply and handsomely fashioned, and it is appropriate that Steuben, one of the most

successful exponents of the modern revival, should sponsor this showing of the great epoch of British glassmaking.

## New Glass in Old Windows

(Continued from page 17)

A more complicated process is the mural glass, called ver-murail, which combines the muted tones of antique mirror with dim coppers, dusty metallic greens and blues, and subtle flesh tones by means of a backing of liquid silver and color glimpsed through the stuff's own watery texture. Nicolas devised this to meet the demands of small-scale wall decoration in private houses without having recourse to mosaic which, besides being expensive, he finds archaic and irritatingly staccato. Ver-murail panels, being furthermore perfectly demountable, are clearly indicated for our moving day and age.

As early as 1938 Nicolas began to predict his country's looming disaster. Huxley, who is married to Suzanne Nicolas' sister, sensed the same and, in urging him to leave, was largely responsible for his coming to America. The break meant giving up the wide rambling house which was one of the show places of Roermond, the great chapel-shaped studio where fifteen assistants carried out his directions, and commissions for two years ahead. However, the Dutch press, which had generally been a bit quizzical over his successes, this time turned out to do him honor. Full-page editorials sped him with their blessing to the new land. He arrived with wife and two daughters on New Year's Eve, 1939, and on the advice of a well-meaning friend, hurried to the Hotel Astor in order not to miss Times Square at midnight. From those first chaotic impressions his ideas of this country are sorting themselves, though the patronizing American art patron still puzzles him a little. "Here everyone has taste," he says. "They know they must like Cézanne and Van Gogh and they feel their taste belongs in your painting or mural as well. In Europe the man who commissions an artist trusts him enough to give him free rein. In America they try so hard to get things right that art is killed with fertilizer before it can grow." He has a lot to say, too, about "defensive art" and windows like Connick's which are so polite that they are "a correction on the thirteenth century."

After leaving the Hotel Astor the somewhat bewildered Nicolas family moved to a West 67th Street studio. "We are still in the Ruskin period over here," he says, looking at the Pre-Raphaelite wall paintings and grim Gothic settees. To counteract this he remodeled the dining-room on the day they moved in, transforming it in a few hours from a posy-papered hatbox to a fantastic world which would be Surrealist if it weren't just Joep's idea of having fun. There is a horse laying hands upon a female—"better hands than hoofs," he says—a bull which is really a boat, a draped torso topped by a roof-garden which reminded one well known decorator of her latest flounce, and a hamadryad whose

thoughts turn into quarrelsome birds. Also a distraught Polish eagle, because Joep was feeling sorry for the Polish eagle that day. All of which is part of a private war on pomposity which he has waged since his earliest tiffs with officialdom in Holland—a war whose more important campaign is to take the sanctimoniousness out of sacred art.

By the time Nicolas' sketch for the proposed Holland House murals was settled on he already guessed that his fine elegiac motto on the gracefully looping scroll had lost its meaning. For the first panel he had written "The Hollanders wrested their country from the sea and freed it from foreign tyranny. They harbored those who looked beyond the Horizons." On May 10, 1940, while German tanks rumbled across his country, his brushes slashed out three panels as fiery as any Orozco, rich and exciting in color, violently protesting what he had known for months was going to happen. Later he did a sketch of refugees where again you sense no technical barrier to interrupt the shape of the thought as it poured hot from his mind.

Since coming to America he has found time to carve a 10-foot wooden cross for the Church of the Resurrection, to write two articles in English on his profession (he has written and published in four languages) to lecture on the same, to perfect a new process he calls synresite which is really the application of his glass painting principles in synthetic resins, giving a permanent-surface painting minus the glaucous quality of Duco enamel. There are five important examples of the latter in the show, also portraits which give a note of verve and dash.

His current job is a series of thirty-six windows for the Fairmount Presbyterian church near Cleveland; on the side he is decorating the new bachelor apartment Dorothy Thompson has taken. When questioned on her choice of a theme Miss Thompson produced the rather singular motto: "Gallus in sterquilinio suo plurimum potest." Or politely translated, "The cock is most powerful in his own henrun." Nicolas is having a lot of fun with that one.

The most recent piece of glass done for his own amusement is perhaps the most remarkable of his career. Called *The Agony of Europa*, it is a magnificently free composition drawn directly on the glass—no preliminary cartoons, or even sketches. Like all of his latest work, it is filled with a kind of Baroque agitation. There may be war and disaster in the air but there are also flying exultant draperies, strange birds, wild cries. Compare it with the stupefying public building stained glass rotundas we have all seen, with the endless shabby imitations of Chartres. This is certainly that renewal of a tradition that Nicolas wrote about with the opening chapter of his new life in America.

# C. T. LOO

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ART EDUCATION  
IN AMERICA

## WHERE THE ARTISTS ARE TEACHING

Compiled for the convenience of students from prospectuses and rate cards sent into our office. We shall be  
grateful to other artists who will inform us similarly of their teaching activities and will continue to  
publish material as received.ARCHIPENKO, Alexander. New York City. Archi-  
penko Art School. \$50 monthly.BIDDLE, George. Los Angeles, Cal. Otis Art In-  
stitute. \$60 per term.BOOTH, Cameron. St. Paul, Minn. St. Paul Gal-  
lery and School of Art. \$150 yearly.BRACKMAN, Robert. New York City. Art Stu-  
dents League. \$12-\$17 monthly. Brooklyn, Brook-  
lyn Institute Art School. \$15 monthly.BRIDGMAN, George. New York City. Art Students  
League. \$17 monthly (drawing).BROOK, Alexander. Los Angeles, Cal. Otis Art  
Institute. \$60 per term.CLEMENS, Paul. Los Angeles, Cal. Otis Art In-  
stitute. \$60 per term.CORBINO, Jon. New York City. Art Students  
League. \$17 monthly.CRAWFORD, Ralston. Buffalo, N. Y. Buffalo  
School of Fine Arts.DAVIS, Richard. Utica, N. Y. Munson-Williams,  
Proctor Institute. \$6 monthly.DAVIS, Stuart. New York City. New School for  
Social Research. \$20 per term.DE CREEFT, José. New York City. New School for  
Social Research. \$12 monthly.DICKINSON, Sidney E. New York City. National  
Academy of Design. \$12.50 per term carrying fee.DUMOND, F. V. New York City. Art Students  
League. \$17 monthly.EGAS, Camillo. New York City. New School for  
Social Research. \$20 per term.FIENE, Ernest. New York City. Art Students  
League. \$17 monthly.GOLDTHWAITE, Anne. New York City. Art Stu-  
dents League. \$17 monthly.GROSS, Chaim. New York City. New Art School.  
\$35 per term.GROSZ, George. New York City. Art Students  
League. \$17 monthly.HAYTER, Stanley W. New York City. New School  
for Social Research. For advanced artists, \$5  
weekly.HIRSCH, Stefan. New York City. Art Students  
League. \$17 monthly.HOFMANN, Hans. New York City. Hans Hofmann  
School of Fine Arts. \$25-\$35 monthly.KANTOR, Morris. New York City. Art Students  
League. \$17 monthly.KUNIIYOSHI, Yasuo. New York City. Art Students  
League. \$17 monthly. New School for Social Re-  
search. \$20 per term.LAURENT, Robert. New York City. Art Stu-  
dents League. \$12-\$17 monthly. Brooklyn, Brook-  
lyn Institute Art School. \$12.50 monthly.LEGER, Fernand. New York City. Leger School.  
LIMBACH, Russell. Middletown, Conn. Wesleyan  
University.LISSIM, Simon. New York City. Countess Zichy  
Academy of Art. \$2 per lesson. Also lecture  
course, Alma Reed Gallery, \$2 per lecture.MALDARELLI, Oronzio. New York City. Columbia  
University. University Extension. \$12.50 per  
semester credit.MANGRAVITE, Peppino. New York City. Colum-  
bia University. University Extension. \$12.50 per  
semester credit.MARTIN, Fletcher. Kansas City, Mo. Kansas City  
Art Institute. \$75 per term.McFEE, Henry Lee. San Antonio, Texas. Witte  
Museum School of Art. \$25 monthly.MECHAU, Frank. New York City. Columbia Uni-  
versity. University Extension. \$12.50 per semes-  
ter credit.OLINSKY, Ivan G. New York City. National Acad-  
emy of Design. \$12.50 per term carrying fee.OZENFANT, Amédée. New York City. Ozenfant  
School of Fine Arts. \$150 for three months. New  
School for Social Research, lecture course, \$12.50  
per term.PALMER, William. Utica, N. Y. Munson-Wil-  
liams, Proctor Institute. \$6 monthly.PUTNAM, Brenda. New York City. National Acad-  
emy of Design. \$12.50 carrying fee.ROSEN, Charles. San Antonio, Texas. Witte Mu-  
seum School of Art. \$25 monthly.SOYER, Moses. New York City. New Art School.  
\$25 monthly.SOYER, Raphael. New York City. New Art School.  
\$25 monthly. Art Students League. \$17 monthly.STERNE, Maurice. New York City. Maurice Sterne  
Art School. \$30 monthly.TAUBES, Frederic. Urbana-Champaign, Ill. Uni-  
versity of Illinois.VYTLACIL, Vaclav. New York City. Art Students  
League. \$17 monthly.YOUNG, Mahonri. New York City. Art Students  
League. \$17 monthly.ZADKINE, Ossip. New York City. Design-Tech-  
niques. \$17 monthly.ZORNES, Milford. Los Angeles, Cal. Otis Art In-  
stitute. \$60 per term.ZORACH, Marguerite. New York City. Columbia  
University. University Extension. \$12.50 per  
semester credit.ZORACH, William. New York City. Art Students  
League. \$17 monthly.

## TABLOID GUIDE FOR STUDENTS

Compiled from catalogues and prospectuses available for inspection in our office. We welcome such material  
from other schools and will continue to publish as received. See previous issues for other schools.

## NEW ENGLAND

BOSTON, MASS.: The Master's School. Funda-  
mental and individual training in crafts and interior  
decoration. Emphasis on design, technique, and  
professional workmanship. 1ST TERM ends Feb. 1;  
2nd term, Feb. 2-May 29. TUITION: \$180 per  
semester, \$350 yearly. COURSES: three year crafts  
course, also special courses, and evening and part  
time courses.

## MIDDLE ATLANTIC

NEW YORK CITY: Phoenix Art Institute. Com-  
mercial art, professional standards. Scholarships.  
1ST TERM ends Jan. 31; 2nd term, Feb. 2-June 7.  
Enrollment at any time. TUITION: three classes  
of nine sessions a week, \$275 for nine months, \$152  
per term, \$61 monthly. Also arrangements for fewer  
sessions. Evening classes, \$175 for nine months, \$34  
monthly. COURSES: two year certificate courses  
in illustration and commercial art, all branches.  
Students can take summer courses toward the total  
of months required. Evening, Saturday and lecture  
courses.NEW YORK CITY: Metropolitan Museum of Art.  
New educational program for adults open free of  
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afternoons. Printed Calendar of Events issued  
monthly with schedule of lectures, etc. Available  
free at Information Desk, or by letter or telephone.NEW YORK CITY: Columbia University. In addi-  
tion to its School of Architecture and its graduate  
and undergraduate courses in art history offers,  
through University Extension, afternoon, evening  
and Saturday courses in art. Noted faculty. 1ST  
TERM ends Jan. 31; 2nd term, Feb. 2-June 1.  
TUITION: \$12.50 per semester point (average, 3  
points per course). COURSES in drawing, painting,  
sculpture, commercial art, drafting, art history.NEW YORK CITY: Simon Lissim's classes in  
Theatre Design at Alma Reed Galleries conducted  
by designer of stage decors and organizer of theatre  
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TUITION: \$2 per lecture; \$50 per course. COURSE  
includes historical outline, informal discussion,  
study of light, laboratory work.

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hans hofmann

BOOKSHELF  
WIZARD OF DELFTTHE PAINTINGS OF JAN VERMEER,  
Phaidon Edition, Oxford University  
Press, New York. Price \$3.50.

IN THE space of three years four  
books were published on Jan Ver-  
meer, painter of Delft. This is hardly  
an accident. The works of the enig-  
matic master who let his love of per-  
fection slow down incredibly his rate  
of production, have a singularly strong  
appeal to the modern eye. That may  
be due less to the atmospheric and  
coloristic values which were so exciting  
to the nineteenth century critics who  
"discovered" the master, than to the  
perfect patterns of his compositions.  
Vermeer's paintings, especially those of  
his middle period (of which the *Girl  
with the Water Jug* in the Metropoli-  
tan Museum, the *Gold-Weigher* in the  
Widener Collection, and the *Concert*  
at the Isabella Stuart Gardner Museum  
are the outstanding examples in this  
country), are built upon such exquisite-  
ly balanced rhythms that even an ab-  
stract artist may admit cheerfully the  
mastery of their design. What is  
stranger yet is the absence of all traces  
of labor that must have gone into the  
making. *Pentimenti* are rare in Ver-  
meer's work and preliminary studies en-  
tirely absent. Did he destroy everything  
that was not perfect, or was his prepa-  
ration entirely "mental"—a process of  
crystallizing and fixing every detail of  
a picture in his mind before working?

The last book printed on Vermeer is  
useful chiefly as a collection of all the  
genuine works of the master, to which  
are added, hesitatingly, some of the  
doubtful discoveries of the last twenty  
years. It is, however, not a product con-  
genial to the exacting standard of ex-  
cellence of the master himself. The  
plates, especially those in color, leave  
much to be desired. The text, by  
Thomas Bodkin, lacks inspiration and  
abounds in small errors. But the large  
number of admirers of the master will  
be satisfied to have, for a very reason-  
able price, a reminder of works which  
they know from the original and a  
foretaste of others. J. S. H.

## KANSAS RIVER

THE KAW: The Heart of a Nation. By  
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observation. R. F.

## WEST

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## WHEN & WHERE TO EXHIBIT

**ART WEEK: NEW YORK, N. Y.** Nov. 17-23. Open to all artists. All mediums. 5 works may be submitted (3 in one category, or 5 in various categories). 10% commission will be deducted from all sales. 2 entry blanks are necessary for each entry. Works due from Oct. 17-23. Recording Office, National Art Week, Inc., Midtown Art Center, 157 E. 67th St., New York, N. Y. COMMUNICATE WITH YOUR LOCAL COUNCIL FOR ART WEEK FOR DATES IN YOUR COMMUNITY.

**AKRON, O.** Art Institute. Nov. 1-30. Summit County, Ohio Art Exhibition. Open to artists who work, study or live in Summit County. All mediums except sculpture. Entry cards & works due Oct. 20. W. F. O'Hearn, Chairman Exhibition Committee, 268 So. Main St., Akron, O.

**CHAPEL HILL, N. C.** Person Hall Art Gallery. Nov. 2-23. North Carolina Artists Annual. Open to artists resident in N. C. Work must have been done since Jan., 1940. All mediums. Jury. Entry cards & works due Oct. 27. John Allcott, Director, Chapel Hill, N. C.

**CHICAGO, ILL.** Chicago Society of Etchers. Nov. 1-30. Miniature Prints Annual. Open to members. All metal plate mediums, 3x5 inches. Works due Oct. 20. James Swann, Secretary, 2343 Geneva Terrace, Apt. 311-E, Chicago, Ill.

**DALLAS, TEX.** Museum of Fine Arts. Nov. 2-30. Texas Print Annual. Open to artists who have resided in Texas for one year prior to the exhibition. All mediums of prints. Jury. Purchase prizes. Entry cards due Oct. 25; works Oct. 26. Mrs. John Morgan, President, Dallas Print Society, Dallas Museum of Fine Arts, Dallas, Tex.

**DETROIT, MICH.** Institute of Arts. Nov. 14-Dec. 30. Michigan Artists Annual. Open to residents & former residents of Michigan. All mediums. Jury. Prizes. Entry cards & works due Nov. 1. Clyde H. Burroughs, Secretary, Detroit Institute of Arts, Detroit, Mich.

**LOS ANGELES, CAL.** County Museum. Jan. 1-31. International Salon of Photography. Open to all photographers. All mediums of photography, & kodachrome color slides. Jury. Works due Nov. 15. Larry Lewin, Secretary, Camera Pictorialists of Los Angeles, Los Angeles County Museum, Los Angeles, Cal.

**MADISON, WIS.** Wisconsin Union. Nov. 5-Dec. 4. Wisconsin Salon of Art. Open to artists residing in state for past 3 years, or for 10 years in the past, or who have studied there 3 years. All mediums. Jury. Purchase prizes. Entry cards and works due Oct. 28. Patricia Bonnit, Chairman of Gallery Committee, 770 Langdon St., Madison, Wis.

**MASSILLON, O.** Massillon Museum. Nov. 1-30. Annual November Exhibition. Open to residents and former residents of Stark (Ohio) and adjoining counties. All mediums. Jury. Prizes. Works due Oct. 23. Massillon Museum, Massillon, O.

**MINNEAPOLIS, MINN.** Institute of Arts. Oct. 31-Dec. 1. Local Artists Annual. Open to artists living or working in Minneapolis or St. Paul. All Mediums. Jury. Purchase and cash prizes. Entry cards & works due Oct. 20. The Registrar, Minneapolis Institute of Arts, Minneapolis, Minn.

**NEW YORK, N. Y.** Fine Arts Bldg. American Veterans Society of Artists Annual. Nov. 11-29. Open to American citizens who served in World War. Mediums: oil, watercolor, sculpture & prints. Jury. Entry cards due Nov. 1; works Nov. 5. Frederic A. Williams, 58 W. 57th St., New York, N. Y.

**NEW YORK, N. Y.** Fine Arts Galleries. Nov. 1-15. Allied Artists of America Annual. Open to all artists. Mediums: oil, watercolor, mural designs & sculpture. Jury. Prizes. Works due Oct. 27. Harry E. Olsen, Sec'y, 321 E. 44th St., New York, N. Y.

**NEW YORK, N. Y.** Fine Arts Galleries. Jan. 5-26. National Association of Women Artists. Open to women members. Mediums: oil, watercolor, black-and-white, & sculpture. Jury. \$1200 in prizes. Works due Dec. 27. Josephine Drooge, Executive Secretary, Argent Galleries, 42 W. 57 St., New York, N. Y.

**OMAHA, NEB.** Joslyn Memorial. Nov. 28-Dec. 31. Six States Exhibition. Open to artists of Neb., Ia., Kan., Col., S. D., & Mo. Mediums: oil, watercolor, prints, drawings, small sculpture & pottery. Jury. No prizes. (One-man exhibition will be granted to artist most outstanding in water-colors or oils.) Entry cards & works due Nov. 8. Society of Liberal Arts, Joslyn Memorial, Omaha, Neb.

**OKLAHOMA CITY, OKLA.** WPA Art Center. Dec. 7-31. Annual Exhibition of Lithography. Open to living American artists. Medium: black & white lithography. Jury. Purchase prizes. Entry cards due Nov. 10; works Nov. 17. Oklahoma WPA Art Center, Municipal Auditorium, Oklahoma City, Okla.

**ST. LOUIS, MO.** City Art Museum. Nov. 1-30. First Missouri Annual. Open to artists resident now or within past 12 mos. in state of Missouri or within 50 miles of its borders. All mediums. Jury. Entry cards & works due Oct. 18. Perry T. Rathbone, Director, Forest Park, St. Louis, Mo.

**WILMINGTON, DEL.** Delaware Art Center. Nov. 24-Dec. 31. Wilmington Society of Fine Arts Annual. Open to artists of Delaware, pupils of Howard Pyle & members of Society. Mediums: oil & sculpture. Jury. Prizes. Entry cards & works due Nov. 17. Constance Moore, Director, Park Drive at Woodlawn, Wilmington, Del.

**YOUNGSTOWN, O.** Butler Art Institute. Jan. 1-Feb. 1. Annual New Year Show. Open to residents and former residents of Ohio, Pa., Va. & W. Va. Mediums: oil & watercolor. Jury. Prizes. Entry cards & works due Dec. 7. Mrs. Ruth Baldwin, Secretary, 524 Wick Ave., Youngstown, O.

## OPEN COMPETITIONS

**AMERICAN ACADEMY IN ROME, NEW YORK:** Cash prizes totaling \$7000 in architecture, landscape architecture, musical composition, painting & sculpture. Preliminary regional competitions in pts. & sculpture at San Francisco, Denver, Chicago, Houston, Baltimore & New York. Final competitions in New York. Open to unmarried male U. S. citizens under 31. Applications in pts. & sculpture due Jan. 1; in other subjects Feb. 1. Roscoe Guernsey, Executive Secretary, 101 Park Ave., New York, N. Y.

**GOVERNMENT MURAL, ALASKA:** Anchorage P. O. & Court House. Open to American artists living in Alaska or who have painted there. Award \$4200. Closing date Oct. 27. Write Section of Fine Arts, 7th & D Sts., S. W., Washington, D. C.

**GOVERNMENT MURAL, CHICAGO:** Uptown Postal Station. Open to all American artists. Award

\$4000. Closing date Dec. 1. Write Meyrie Rogers, Curator of Decorative & Industrial Arts, Art Institute of Chicago, Chicago, Ill.

**GOVERNMENT SCULPTURES, HAWAII:** Honolulu & Lihue Post Offices. Open to sculptors resident of or attached to Territory of Hawaii. Award \$800 each. Closing date Oct. 25. Apply Edgar C. Schenk, Director, Honolulu Acad. of Arts, Honolulu, Hawaii.

**LITURGICAL ARTS SOCIETY, NEW YORK:** Competition for 15 ft. bronze statue of Christ, Light of the World, to be erected in front of new headquarters of National Catholic Welfare Conference, Washington, D. C. Open to sculptors in U. S. Ten cash prizes. Photographs of work and letters of recommendation must be submitted by Nov. 7. Competitors will be chosen from this material. For particulars write Secretary, Liturgical Arts Society, 300 Madison Ave., New York, N. Y.

## THE EXHIBITION CALENDAR

**ALBANY, N. Y.** Inst. of History & Art: City Planning to Oct. 26. Elements of Design, to Oct. 30.

**AMHERST, MASS.** Amherst Coll.: Elliot O'Hara, to Oct. 19.

**ANDOVER, MASS.** Addison Gall.: European Artists Teaching in America, to Nov. 9.

**APPLETON, WIS.** Lawrence Coll.: W. Baldinger, to Oct. 18. Egyptian Art, Oct. 18-31.

**ATHENS, GA.** Univ. of Georgia: Jean Charlot, to Nov. 7.

**AUBURN, N. Y.** Cayuga Museum: Finger Lakes Annual: Venetian Masters Prints, to Oct. 31.

**BALTIMORE, MD.** Museum of Art: Ceramics by Mrs. R. Kosh; S. Levine, to Nov. 2. Georgian England, to Nov. 16. Prints & Drawings by Blake & Merland, to Nov. 23. Walters Gall.: Alfred Miller, to Dec. 1.

**BENNINGTON, VT.** Museum: Portraits, C. Hare, to Oct. 20. Chas. Cagle, Oct. 21-Nov. 5.

**BETHLEHEM, PA.** Lehigh Univ.: Kenneth Frazer, to Oct. 26.

**BINGHAMTON, N. Y.** Museum of Fine Arts: Founders of Grand Central Galleries, to Oct. 31.

**BIRMINGHAM, ALA.** Public Library: Birmingham Art Club, to Oct. 31.

**BOSTON, MASS.** Dell & Richards: Contemporary Art, to Oct. 31. Guild of Boston Artists: Glenn MacNutt, Oct. 27-Nov. 8.

**BUFFALO, N. Y.** Albright Gall.: Buffalo Soc. of Artists, to Oct. 31.

**BURLINGTON, VT.** Fleming Museum: Luigi Luciani, to Oct. 31.

**CHAPEL HILL, N. C.** Univ. of North Carolina: Kenneth Ness, to Oct. 26.

**CHARLOTTE, N. C.** Mint Museum: North Carolina Artists, to Oct. 31.

**CHARLOTTESVILLE, VA.** Univ. of Virginia: Silk Screen Prints, to Nov. 1.

**CHICAGO, ILL.** Art Inst.: Thorne Miniature Rooms, to Dec. 7.

**Kuh Gall.:** Advertising Artists, to Oct. 31.

**Mandel Bros.:** So. Side Art Assoc., to Oct. 31.

**CINCINNATI, O.** Art Museum: H. G. French Collection of Prints, to Nov. 2.

**CLAREMONT, CAL.** Pomona Coll.: Decorative Interpretations, T. Probst, to Oct. 24.

**COLUMBUS, O.** Gall. of Fine Arts: 18th Century French Masters, to Nov. 4.

**CONCORD, N. H.** State Library: New Hampshire Decade of Design, to Nov. 1.

**DALLAS, TEX.** Museum of Fine Arts: Texas General Exhibition, to Oct. 20.

**DAVENPORT, IA.** Municipal Art Gall.: Norman Rockwell, to Oct. 28.

**DAYTON, O.** Art Inst.: Drawings, R. Rychartik, to Oct. 31.

**DENVER, COL.** Art Museum: Prints, L. & H. Keeler, to Oct. 31. Drawings, E. Comins, Oct. 19-31.

**DES MOINES, IA.** Assoc. of Fine Arts: WPA Watercolors, to Oct. 28. Pan American Exhibit, Oct. 13-31. Lithographs, M. Ballinger, Oct. 16-31.

**DETROIT, MICH.** Public Library: "The Might of America," to Oct. 26.

**ELMIRA, N. Y.** Arnot Art Gall.: Watercolors from Vose Gall., to Oct. 31.

**EVANSVILLE, IND.** Soc. of Fine Arts: Maya Pigs., J. Smith, to Oct. 26.

**FITCHBURG, MASS.** Art Center: Woodcuts, J. J. Lankes, to Oct. 29.

**FORT WAYNE, IND.** Art Museum: International School of Art, to Nov. 1.

**FORT WORTH, TEX.** Public Library: California Watercolor Show, to Oct. 31.

**GLENS FALLS, N. Y.** Public Library: 18th Century Drawing & Ptg., to Oct. 29.

**GRAND RAPIDS, MICH.** Art Gall.: Portinari, to Oct. 29.

**GREEN BAY, WIS.** Neville Public Museum: S. Byron Stone, to Oct. 25.

**GREENWICH, CONN.** Public Library: Greenwich Soc. of Artists, to Oct. 26.

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GROSSE POINTE FARMS, MICH., Alger House:  
"Towards a Buying Public," to Nov. 30.  
HAGERSTOWN, MD., Washington County Museum:  
Tenth Anniversary Exhibit, to Oct. 31.  
JACKSONVILLE, ILL., David Strawn Gall.: Fed-  
eration of Modern Painters & Sculptors, to Oct. 25.  
KALAMAZOO, MICH., Inst. of Arts: A. Wilke;  
Pigs. & Sculpture, Wm. Zorash, to Oct. 26.  
KANSAS CITY, MO., Nelson Gall.: Fletcher Mar-  
tin; Chinese Art, to Oct. 31.  
LAWRENCE, KAN., Thayer Museum: Vance Kirk-  
land, to Oct. 31.

LOS ANGELES, CAL., Dalzell Hatfield Gall.:  
Watercolors, to Oct. 31.  
County Museum: P. Paradise, to Oct. 31.  
Foundation of Western Art: Northern California  
Art, to Nov. 29.  
Municipal Art Commission: Women Painters of  
West, to Oct. 31.  
Stendahl Gall.: "They Taught Themselves," to Oct.  
18. A. Owens, to Nov. 2.  
Vigevano Gall.: Guy Ignot, to Nov. 10.

LOUISVILLE, KY., River Road Gall.: Portraits,  
Anne Harcourt, to Oct. 30.  
MEMPHIS, TENN., Brooks Memorial Gall.: Lotus  
Club: African Negro Art, to Oct. 28.  
MIDDLETOWN, CONN., Wesleyan Univ.: Small  
Pictures, to Oct. 27. Hogarth Prints, to Oct. 31.  
MILWAUKEE, WIS., Art Inst.: Oriental Art: Mod-  
ern Pictures, to Oct. 31.

MINNEAPOLIS, MINN., Inst. of Arts: R. Haines,  
to Oct. 21. Lithographs, J. Pennell: Daumier  
Lithographs, to Oct. 31.  
Univ. Gall. Advertising Art, to Oct. 24. Ceramic  
Designs, S. Lissim: Stage Designs, to Nov. 2.  
Walker Art Center: B. Olds, Oct. 21-Nov. 10.  
Little Giants, Oct. 22-Dec. 6.

MONTGOMERY, ALA., Museum of Fine Arts:  
Alabama Art League, to Oct. 31.  
NEWARK, N. J., Artists of Today Gall.: Gerald  
Davis, to Oct. 25.

Newark Museum: "Three Southern Neighbors,"  
Contemporary Section, to Dec. 31.  
New Jersey Gall.: E. Magrath, to Oct. 18. H. Main  
& E. Taylor, Oct. 20-Nov. 1.

NEW HOPE, PA., Phillips Mill: Fall Exhibition,  
to Nov. 2.

NEW ORLEANS, LA., Arts & Crafts Club: Mem-  
bers Exhibit, to Oct. 31.  
Delgado Museum: Louisiana State Annual, to Oct. 30.

OAKLAND, CAL., Art Gall.: Annual Exhibit, to  
Nov. 2.

OLIVET, MICH., Olivet Coll.: Lithographs &  
Woodcuts, G. Rouault, to Oct. 27.

OMAHA, NEB., Joslyn Memorial: Statesbury Col-  
lection of English Masterpieces; J. Jamison, to  
Oct. 31.

OSHKOSH, WIS., Public Museum: Alice Thevin,  
to Oct. 31.

OTTUMWA, IA., WPA Art Center: Univ. of Okla-  
homa Faculty, to Oct. 25. Abstract Pigs., Oct. 25-  
Nov. 15.

OXFORD, MISS., Art Gall.: Watercolors, to Oct.  
28. W. Wentz, to Nov. 15.

PEORIA, ILL., Public Library: Harriett Stevens,  
to Oct. 31.

PHILADELPHIA, PA., Art Alliance: M. Molarsky,  
to Oct. 30. Artist Families, to Nov. 2.

PITTSBURGH, PA., Carnegie Inst.: Directions in  
American Pigs.: Contemporary Print Making in  
U. S., Oct. 23-Dec. 14.

PITTSFIELD, MASS., Berkshire Museum: F.  
Thompson: Massachusetts Art Project, to Oct. 31.

PROVIDENCE, R. I., Art Club: Drawings, H.  
Grose, to Oct. 26. F. Whitaker, Oct. 28-Nov. 9.  
Museum of Art: Thorne Miniature Rooms, to Nov. 30.

### NEW YORK CITY

A.C.A., 26 W. 8... P. Evergood; E. Olds, to Oct. 18.  
Gropper: Cartoons, Oct. 20-Nov. 1

Allison, 32 E. 57... Jongkind: Etchings & Drawings, to Oct. 31

American Inst. of Decorators, 595 Madison... American Artists, to Oct. 31

Argent, 42 W. 57... M. Taylor; E. Morehouse; P. Laskowski, to Oct. 25

A. Mason: Women Artists, Oct. 27-Nov. 8

Artists, 113 W. 13... Stan, to Oct. 20

R. Poussette: Pigs. & Sculpture, Oct. 21-Nov. 3

Associated American, 711 Fifth... An American Group, to Oct. 25

A. Bohrod, Oct. 27-Nov. 15

Babcock, 38 E. 57... Tony Sisti, to Oct. 18

Barbizon-Plaza, Sixth at 58... "A Group of Six," to Oct. 20

N. Y. Soc. of Ceramic Artists, Oct. 24-Nov. 24

Barzansky, 860 Madison... Paul Winter, to Oct. 18

Bignou, 32 E. 57... Josiah Ades, to Oct. 25

XX Century Parisians, Oct. 27-Nov. 22

Bonesteel, 106 E. 57... E. Bartos, Oct. 27-Nov. 8

Brooklyn Museum... Printed Art, to Oct. 19

Portraiture in Modern Prints, to Nov. 23

Buehholz, 32 E. 57... Karl Zerbe, to Oct. 25

Kokoschka, Oct. 27-Nov. 15

Clay Club, 4 W. 8... Amine: Sculpture, to Nov. 1

Commodore Hotel, Lexington at 42... National Antiques Exposition, Oct. 20-24

Contemporary Arts, 38 W. 57... Chaney, to Oct. 25

Lebuska, Oct. 28-Nov. 8

Douthitt, 9 E. 57... R. Locatelli, to Nov. 1

Downtown, 43 E. 51... Americans, to Nov. 1

Durand-Ruel, 12 E. 57... Boudin, to Nov. 15

8th St., 33 W. 8... Ernest Sumner, to Oct. 18

E. Cozzens, Oct. 19-31

Ferargil, 63 E. 57... Mural Sculpture, to Oct. 18

Margules, to Oct. 19

Early Americans, to Oct. 25

R. Cheney, Oct. 27-Nov. 8

Fifteen, 37 W. 57... Watercolor & Sculpture Group, to Nov. 1

Findlay, 69 E. 57... American Show, to Nov. 15

460 Park... Rose Kuper, to Oct. 25

"Five to Seven": Decorators, Oct. 15-Nov. 12

French, 41 E. 57... Contemporary French, to Oct. 31

Gallery of Modern Art, 18 E. 57... Contemporary Artists, to Oct. 31

Grand Central, 15 Vanderbilt... Latin American Prints, to Oct. 18

Founders Show, to Nov. 13

Grand Central, Hotel Gotham... Contemporary American, to Oct. 25

Kleeman, 28 E. 57... Ellshemius, to Oct. 25

M. Coolidge, Oct. 27-Nov. 22

Knoedler, 14 E. 57... Erie Isenburger, to Oct. 25

Blake Drawings, Oct. 22-Nov. 8

Kraushaar, 730 Fifth... Contemporary Americans, to Oct. 25

Russell Cowles, Oct. 27-Nov. 13

RICHMOND, VA., Virginia Museum of Fine Arts:  
A. Hattori, Oct. 18-Nov. 6. Appreciation of Art,  
to Dec. 7

ROCHESTER, N. Y., Memorial Art Gall.: Con-  
temporary American Art, to Oct. 31.

Public Library: Rochester Art Club Annual, to  
Oct. 31.

ROCKFORD, ILL., Art Assoc.: John Sloan; Rock-  
ford Artists Annual, to Nov. 2.

SACRAMENTO, CAL., Crocker Gall.: The Artist  
and the Child, to Oct. 31.

ST. PAUL, MINN., St. Paul Gall.: Watercolors,  
Western & Mid-Western Artists, to Oct. 31.

SALEM, ORE., Art Center: Oils, Oct. 24-Nov. 14.

SALT LAKE CITY, UT., Utah State Art Center:  
Watercolors from Louisiana, to Oct. 21. H. Halit,  
Watercolor Drawings, Oct. 21-Nov. 19.

SAN DIEGO, CAL., Fine Arts Gall.: C. Aiken;  
Rolandson, Cruikshank & Hogarth Prints, to Oct.  
31.

SAN FRANCISCO, CAL., De Young Memorial  
Museum: Early Chinese Art, to Oct. 23. Prints;  
Meissen Porcelain, to Oct. 31.

Elder & Co.: Wolfgang Lederer, to Oct. 25.

Gump's: Rubin; Modern French Masters, to Oct. 31.

Museum of Art: Sculpture, H. Ross, to Oct. 19.

L. Mac Iver; B. Stevenson, to Oct. 26. Sculpture,  
M. Erckenbrack, Oct. 21-Nov. 5. American  
Sculpture Today, Oct. 21-Nov. 16.

Palace of Legion of Honor: Manuel Tolegian, to  
Nov. 15. D. Rhodes, to Oct. 22. E. Johanson &  
R. Altman, to Oct. 31.

SCARSDALE, N. Y., Scarsdale Theatre: Mrs. W.  
Witmer, to Oct. 18. L. Katiell, Oct. 19-31.

SCRANTON, PA., Everhart Museum: Self Por-  
traiture Through the Ages, to Oct. 31.

SEATTLE, WASH., Art Museum: Northwest Ar-  
tists Annual: Women Painters of Washington,  
to Nov. 2.

SEWANEEN, TENN., Univ. of the South: Local  
Artists, to Oct. 31.

SHREVEPORT, LA., State Art Gall.: Louisiana  
No Jury Show, to Oct. 31.

SIOUX CITY, IA., Art Center: "Lines That  
Live"; D. Kirsch, K. Faulkner, L. Thiessen;  
Prints, L. Kupferman & S. Green, to Oct. 31.

SOUTH HADLEY, MASS., Mt. Holyoke Coll.:  
Non-objective Pigs., to Oct. 24.

SPRINGFIELD, MASS., Museum of Fine Arts: Ar-  
chitecture Old & New, to Oct. 31.

G. W. V. Smith Gall.: Soldier-Artists Exhibit,  
Oct. 18-Nov. 1.

SYRACUSE, N. Y., Museum of Fine Arts: Con-  
temporary Ceramics, Oct. 18-Nov. 16.

TOLEDO, O., Museum of Art: American Water-  
colors: Russian Icons, to Oct. 26.

TOPEKA, KAN., Community Art Center: Oil Pigs.  
owned by Topekan, to Oct. 31.

URBANA, ILL., Univ. of Illinois: Big Ten Ex-  
hibit, to Oct. 18. F. Taubes, to Oct. 27.

UTICA, N. Y., Munson-Williams-Proctor Inst.:  
Robert Blair: Etchings, K. Kollwitz, to Oct. 28.

WASHINGTON, D. C., Arts Club: Landscape Club,  
to Oct. 24.

Corcoran Gall.: American Prints, to Oct. 26.

Sculpture, M. Martins, to Nov. 3.

National Gall.: Australian Art, to Oct. 26.

Public Library: Gustav Trois, to Nov. 1.

Whyte Gall.: Robert Ades, to Oct. 31.

WILLIAMSBURG, VA., Coll. of William & Mary:  
Prints, K. Sokol, Oct. 25-Nov. 8.

WILLIAMSTOWN, MASS., Lawrence Art Museum:  
Louis Tavelli, to Oct. 31.

YOUNGSTOWN, O., Butler Art Inst.: Z. Sepesky,  
to Oct. 26. M. & H. Olmes, to Nov. 2. Youngs-  
town Artists, Oct. 17-Nov. 9.

Lasslow, 959 Madison. XIX Century Pigs., to Oct. 31

John Levy, 11 E. 57... "The Story Telling Picture," to Oct. 25

Macbeth, 11 E. 57... Andrew Wyeth, to Oct. 27

O. Pleissner; M. Bailey, Oct. 28-Nov. 17

Marchais, 40 E. 51... Tibetan Musical Instruments, to Oct. 31

Matisse, 51 E. 57... French Moderns, to Nov. 1

Mayer, 41 E. 57... Benson: Etchings & Watercolors, to Nov. 1

McMillen, 148 E. 55... Negro Art, to Nov. 7

Metropolitan Museum... Contemporary American Watercolors, to Nov. 9

Milch, 108 W. 57... American Artists, to Oct. 25

Montross, 785 Fifth... American Watercolors & Drawings;

Matisse Prints, to Oct. 18

Annual Group Show, Oct. 20-31

Mortimer, 762 Madison... Chinese Hand Painted Wall Papers, from Oct. 21

Morton, 130 W. 57... Watercolor Show, to Oct. 25

H. Tompkins; C. Buck, Oct. 27-Nov. 8

Museum of Modern Art... Grosz, Oct. 7-Nov. 2

Organic Design in Furniture, to Nov. 9

Museum of Natural History... "Art in Action," to Oct. 31

Neumann, 543 Madison... Modern Pigs., to Oct. 31

Newhouse, 15 E. 57... Edward Brown, to Oct. 25

Newman, 66 W. 55... Abraham Ginsburg, to Oct. 25

No. 10, 19 E. 56... Member Group, to Oct. 31

Old Print Shop, 150 Lexington... Whaling Prints, to Oct. 31

Orrefors, 5 E. 57... Joep Nicolas, to Nov. 1

O'Toole, 24 E. 64... Frelinghuysen: Animal Sculpture, to Oct. 31

Passedoit, 121 E. 57... Elisabeth Lapinere, to Oct. 25

Peris, 32 E. 58... Frederick Hauke, to Oct. 31

Pinacotheca, 20 W. 58... Ellshemius, to Oct. 31

Puma, 59 W. 56... Puma, to Oct. 31

Reed, 46 W. 57... Nuhn, to Oct. 20

Marbruck, Oct. 20-Nov. 2

Riverside, 310 Riverside... Pre-Columbian Art of Peru: Chicago

Society of Artists, to Nov. 2

Schneider-Gabriel, 71 E. 57... "The Art of an American People," to Nov. 1

Stern, 9 E. 57... Dobujinsky: Stage Sets & Costumes, to Oct. 18

M. Marx, Oct. 20-Nov. 1

Vendome, 23 W. 56... Group, to Oct. 28

Vernay, 124 E. 55... English XVIII Century Furniture, to Oct. 31

Wakefield, 64 E. 55... DeWitt Peters, to Nov. 1

Waldrons, Rockefeller Center... Cristalleries de Saint-Louis, from Oct. 14

Whitney Museum: Children's Art Classes, to Oct. 29

Wildenstein, 19 E. 64... Ossip Zadkine, to Oct. 25

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*The Collection for which Mr. McCall paid about \$5,000,000  
is now available to the public at discounts averaging  
approximately 85% of his cost.*

### ENGLISH AND AMERICAN PAINTINGS

Sir Peter Lely  
Sir Joshua Reynolds  
Thomas Gainsborough  
George Romney  
Sir William Beechey

Sir Henry Raeburn  
John Hoppner  
John Opie  
Sir Thomas Lawrence  
Joseph M. W. Turner

John Constable  
J. Zoffany  
Benjamin West  
John Copley  
Gilbert Stuart

George Inness  
Albert P. Ryder  
Ralph Blakelock  
Elliot Daingerfield  
Winslow Homer

### FLEMISH AND ITALIAN PAINTINGS

Peter Paul Rubens  
Anthony Van Dyck  
Marcus Gheeraerts  
Hans Memling

Joost Van Cleef  
Cornelis Van Ceulen  
Gabriel Metsu  
Titian

Sano di Pietro  
Gentile da Fabriano  
Jacopo di Cioni  
Jacopo Bassano

Giovanni Moroni  
Paolo Veronese  
Andrea d'Assisi  
Carlo Pittara

### SPANISH, FRENCH AND MISCELLANEOUS PAINTINGS

Bartolomé Murillo  
Ribera  
Francois Clouet

Claude de Lorrain  
Pierre Mignard  
Nicolas Largillière

J. B. C. Corot  
Gustave Courbet  
Constant Troyon

Michael Dahl  
Willem Maris  
and others

### 17th AND 18th CENTURY FRENCH AND ENGLISH FURNITURE

RUGS, AUBUSSON TAPESTRIES, JEWELRY, SILVER, SHEFFIELD,  
CHINESE PORCELAIN, BOOKS, AUTOGRAPHS, JADES, SCULPTURE

PRIVATE SHOWING THURSDAY, OCTOBER 16 *from 6:30 to 9 p.m.*

**ON SALE TO THE PUBLIC MONDAY, OCTOBER 20th**

A DOCUMENT OF AUTHENTICITY WILL BE ISSUED TO EACH PURCHASER BY THE HAMMER GALLERIES